

HIT PARADER

THIS SPECIAL ISSUE
TELLS THE WHOLE STORY
OF WHAT HAPPENED TO
ROCK & ROLL IN 1965

35 CENTS

JANUARY/CDC



THE BEATLES
THE POINT
THE WAY

BOB DYLAN



P. F. SLOAN
& PHIL OCHS
ANGRY
YOUNG
SONGWRITERS



DONOVAN & MARIANNE FAITHFUL
REIGNING
MONARCHS OF
ENGLISH
FOLK MUSIC

THE LOVIN' SPOONFUL



WE NEED GOOD TIME MUSIC

THE QUEEN



JOAN BAEZ



EVERYTHING'S
HAPPENING
FOR
HERMAN'S HERMITS

WHAT'S NEW



TOM JONES

CALIFORNIA GIRLS



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
ELVIS PRESLEY
JIMMY REED
CHUCK BERRY
THE TURTLES
WE FIVE
BARRY McGUIRE
THE BYRDS
BEAU BRUMMELS
PAUL BUTTERFIELD
TIM HARDIN
FRED NEIL
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SONNY & CHER



TOP TUNES
song lyrics

JUST A LITTLE
BIT BETTER
BUT YOUR MINE
UNIVERSAL SOLDIER
DAWN OF CORRECTION
YOU'VE GOT TO HIDE
YOUR LOVE AWAY
A LIFETIME OF
LONELINESS
DON'T TALK TO
STRANGERS
WHERE HAVE ALL
THE FLOWERS GONE
YESTERDAY

TOP TUNES
song lyrics

LET'S HANG ON
ROUND EVERY CORNER
I MISS YOU SO
AIN'T THAT PECULIAR
FUNNY LITTLE
BUTTERFLIES
ONE - TWO - THREE
MAKE ME YOUR BABY
RESCUE ME
YOU'RE THE ONE
CARA-LIN
EVERYBODY LOVES
A CLOWN
LIAR LIAR

TOP TUNES
song lyrics

A LOVER'S CONCERTO
ACT NATURALLY
I KNEW YOU WHEN
KEEP ON DANCING
I'M YOURS
TREAT HER RIGHT
EVE OF DESTRUCTION
HOME OF THE BRAVE
SINS OF A FAMILY
DO YOU BELIEVE
IN MAGIC
KANSAS CITY STAR

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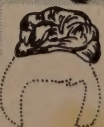
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Raquel Welch

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WATE-ON

hit Parade...

JANUARY 1966

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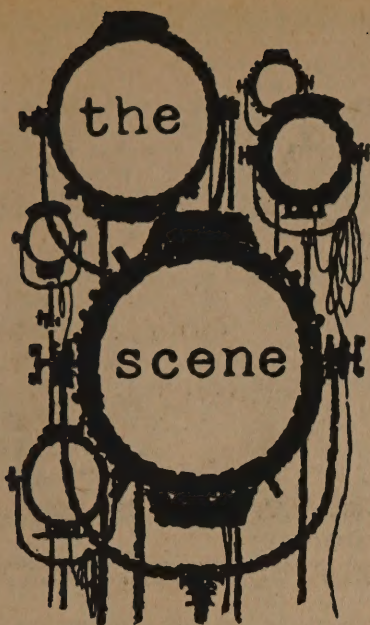
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There used to be an old show-biz saying that went, "If you've got a message, send a telegram." Songs and movies and most books and plays were supposed to be conservative, non-controversial and definitely unopinionated.

But now it seems to be, "If you've got a message, write a rock-folk song, "...or make a far-out underground movie or write an off - off Broadway play or an angry young novel with lots of 3 and 4 and even 5-letter words. Whatever your means of expression, if you want to be hip and avant-guard you have to knock everything and wallow in despair, self-pity and general unhappiness. Also, let your hair grow long and dirty.

If you look untidy and speak angrily, many people will assume that you've suffered deeply and have something profound to say and soon you will be considered a spokesman for your generation.

The new spokesmen are using rock and roll as their vehicle and knocking all the sacred cows and woolly bullys they can shake a guitar at. There's nothing wrong with knocking "the establishment", particularly corrupt politicians, police officials, big business, prejudice, inhumanity, the ridiculous space race, chowder heads, wet buns, ugly fingernails, dingy teeth, navel lint and the King Family. But all of this has put a bitter, depressing new face on rock and roll, a music originally intended for dancing and forgetting your troubles.

On the other hand, the potent young singer-songwriters are threatening the corn ball empire of simp-songs and bringing true musical talent into the realm of rock and roll.

Is this new breed of long-haired rebellious youth trying to undermine and destroy American morals (a senate investigating committee is now in the process of studying the possibilities) or are they generating healthy attitudes in areas sorely void of awareness?



Dylan is bringing it all back home.

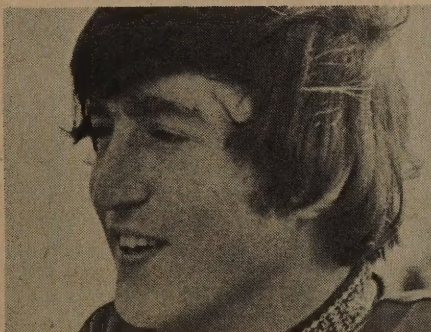
We hope this special issue gives you some idea of what is happening to pop music today. By the time you have finished reading the material here-in, you will also have heard many of the new message songs and perhaps formed an opinion concerning the above question.



Sebastian & Spoonful play good-time music.

We would like to hear your opinions. Send us letters and we will publish the best of them in up-coming issues of Hit Parader. If there is enough enthusiasm from you readers, we'll set up a forum where readers can criticize each others' opinions. The artists and songwriters themselves have offered to answer questions and argue or agree with readers.

In our opinion, pop music needed the



Lennon and friends paved a hip path.

overhauling of songwriters like Bob Dylan, Phil Ochs and P.F. Sloan. Their message is depressing but they've introduced a realism never known before. For all it's worth, we prefer the message of John Sebastian and the Lovin' Spoonful. They don't cry in their soup, or hate. They believe these troubled times need good time music. Do you?

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hit Parade....

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● LIAR LIAR

(As recorded by the Castaways/Soma)

JAMES J. DONNE

Liar liar, pants on fire
Your nose is longer than a telephone wire
You ask me baby
Why I'm sad
You've been out all night
Know you've been bad
Don't tell me different
Know it's a lie
Come to me honey
See how I've cried.

Liar liar, pants on fire
Your nose is longer than a telephone wire
But you keep on telling me those lies
Still going out with other guys
There'll come a day
When I'll be gone
Take my advise it won't be long.

Liar liar, pants on fire
Your nose is longer than a telephone wire
Why must you hurt me
Do what you do
Listen here, girl, can't you see I love you
Make a little effort
Try to be true
Then I'll be happy, not so blue.

Liar liar, pants on fire
Your nose is longer than a telephone wire
When that day comes I won't be mad
Be free of you, but I'll still be sad inside
You can cheat, but I still love you so
I'll be unhappy when I let you go
Liar liar, pants on fire
Your nose is longer than a telephone wire.

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● I MISS YOU SO

(As recorded by Little Anthony & Imperials/DCP)

JIMMY HENDERSON

BERTHA SCOTT

SID ROBIN

Those happy hours I spent with you
That lovely afterglow most of all
I miss you so
Your sweet caresses each rendezvous
Your voice so soft and low
Most of all I miss you so.

You once fill'd my heart with no regrets
no fears
Now you'll find my heart fill'd to the top
with tears
I'll always love you and want you too
How much you'll never know
Most of all I miss you so.

Once you promis'd me we'd never part
Now I long to see the day
Now I long to see the day I'll find you
near

I'll always love you and want you too
How much you'll never know

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● YOU'RE THE ONE

(As recorded by The Vogues/Co & Ce)

PETULA CLARK

TONY HATCH

Ev'ry time we meet ev'rything is sweet
Oh you're so tender I must surrender
My love is your love now and forever
You're the one that I long to kiss baby
You're the one that I really miss
You're the one that I'm dreaming of baby
You're the one that I love.

Keep me in your heart never let us part
Oh never leave me please don't deceive me
I want you only you must believe me
You're the one that I long to kiss baby
You're the one that I really miss
You're the one that I'm dreaming of baby
You're the one that I love.

I adore you and no one before you could
make me feel this way
Since I met you I just can't forget you
I love you more each day.
Yeah, yeah, yeah, yeah, yeah.

There may be some tears thru the coming
years

Oh all the while I know you'll be smiling
Your love will guide me thru ev'ry mile
post

You're the one that I long to kiss baby
You're the one that I really miss
You're the one that I'm dreaming of baby
You're the one that I love.

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● I'M YOURS

(As recorded by Elvis Presley/
RCA Victor)

DON ROBERTSON

HAL BLAIR

My love I offer you now, my heart
and all it can give

For just as long as I live, I'm yours
No arms but yours dear, will do
My lips will always be true
My eyes can see only you, I'm yours.

And as the years roll along, your
joys, your tears I'll gladly share
And when things go wrong dear
Just hold out your hand and I'll
be there.

With ev'ry beat of my heart with
ev'ry breath that I take
Now and forever, sweetheart I'm
yours

My love I'm yours.

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● 1-2-3

(As recorded by Len Barry/Decca)

JOHN MADARA

DAVID WHITE

LEONARD BORISOFF

One two three
Oh that's how elementary it's gonna be
Come on let's fall in love
It's easy like taking candy from a baby.

A B C
Falling in love with you was easy for me
And you can do it too
It's easy like taking candy from a baby.

Baby there's nothing hard about love
Basicly it's as easy as pie
The hard part is livin' without love
Without your love baby I would die.

One and one are two
I know you love me and oh, oh how I
love you

Don't try to fight it 'cause it's easy like
taking candy from a baby.

One two three
Oh that's how elementary it's gonna be
Come on let's fall in love
It's easy like taking candy from a baby.
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THE NEW SOUND OF '65

THE NEW SOUND OF 1965
WHERE DID IT COME FROM?

by Jim Delehant

The music trade and just about everyone else is calling "it" rockfolk, but the singers and songwriters themselves despise the term. One thing is for sure. Whatever you want to call it, rock-folk came into being all on its own without the blasting slogans of promotion people. It came simply because the kids dug it. American teenagers have been exposed to so many forms of music that acceptance came naturally. American music is now to the point where a shortened version of a Bach string quartet could become a hit (groovy).

We can think of many trends that have been hyped and wrung dry. Some never made any noise at all. The twist was around for a while (big deal) but where is it now? And what happened to hotrod music, ski music, motor bike music, Hootenanny, gospel and oh yes--the ska? The records and the singers are piled high somewhere in a moldy warehouse along with hula hoops and Davy Crocket tee-shirts.

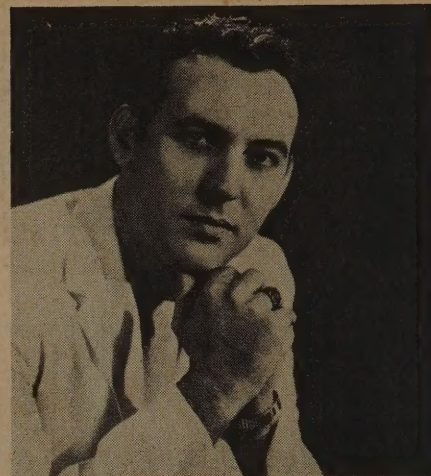
(Continued on next page)

THE NEW SOUND

Elvis Presley



Carl Perkins



The Everly Bros.



Chuck Berry & the Animals



WHERE DID IT

"Rock-folk" came in the back door and we are sure that the publicity people were having a coffee break at the time. It is the most subtle revolution to ever enhance pop music and the most sanguine.

It's called "rock" because the performers use amplified guitars and a gutty drum beat. Much of it is "folk" oriented in the use of Scottish, Irish, English folk chord changes as opposed to the simple boogie, 4-chord patterns of rock and roll. Five to ten years ago, if you knew 2 or 4 chords you could play any rock and roll song. Not these days. Despite what the critics say, rock and roll of the 1960's demands talent. If you don't know music, all kinds of music—sell your guitar and stick to playing records.

Although it is possible to hang the "rock-folk" label on it, the argument of the musicians and songwriters is much more valid. They say "don't call us rock-folk" for a

good reason. For one thing if it is labeled, it will die—but those actually involved in the movement have incorporated so much of the American musical experience into their songs that a label robs the listener of unprejudiced enjoyment.

Here's an example: (The Lovin' Spoonful's record "Do You Believe In Magic" doesn't come close to what they do in person. Sebastian is a genius, a magician. He yells "let's play that good time music" and they get into a groove impossible to describe. They do songs like "I'm On The Road Again," "Blues In A Bottle," "Other Side of This Life," "Fishin' Blues," "Sportin' Life" and Sebastian breaks a string he's wailing so hard. While he fixes it the other guys get into a spontaneous, inspired blues instrumental. Zal takes guitar solos that sound like a jet airplane. John picks up his amplified auto harp and grabs big handful chords that, when com-

bined with Zal's guitar riffs, can be old-time fiddles, steel guitars and maybe a little Greek mandolin. Then they close the set with an instrumental called "Night Owl Blues," medium tempo with John on harmonica. It makes you wanna shout and cry. When they finish the audience is exhausted and Zal yells "you haven't heard nothin' yet." They run out to the front of the club to watch the people amble by or go up the street to Googie's bar for a drink.)

Actually rock and roll began heading in this direction with the advent of Sam Phillips' Sun records. He had an idea many years ago that is still being felt. He looked for country western singers who dig blues and came up with Elvis Presley and Carl Perkins. These men have influenced pop music considerably and most of the British groups mention their names as favorites.

British musicians also echoed the guitar



Roof Top Singers



Kingston Trio



Buddy Holly

OF '65



Ray Charles



Bob Dylan

COME FROM ?

sound and vocal harmony of the Everly Brothers and Buddy Holly and the Crickets. But the admitted major hero of the British boom was Chuck Berry who showed everyone, including Americans, how to use boogie-woogie in rock and roll. Undoubtedly, Berry and Ray Charles have been the most successful in bringing the important basics of Negro music to all popular music. Charles for Negro church music, now called soul. (The very successful Motown sound owes a great debt to Ray.)

Now, believe it or not, the Kingston Trio, Peter, Paul and Mary, and some of the Hootenanny thing rubbed off on everybody. It got us all "folky." One of the short-lived, important groups was the Rooftop Singers. Their recordings of "Walk Right In," "It Don't Mean A Thing (If It Ain't Got That Swing)" and "Mama Don't Allow" embodied all schools of guitar technique—minus amplification. They worked

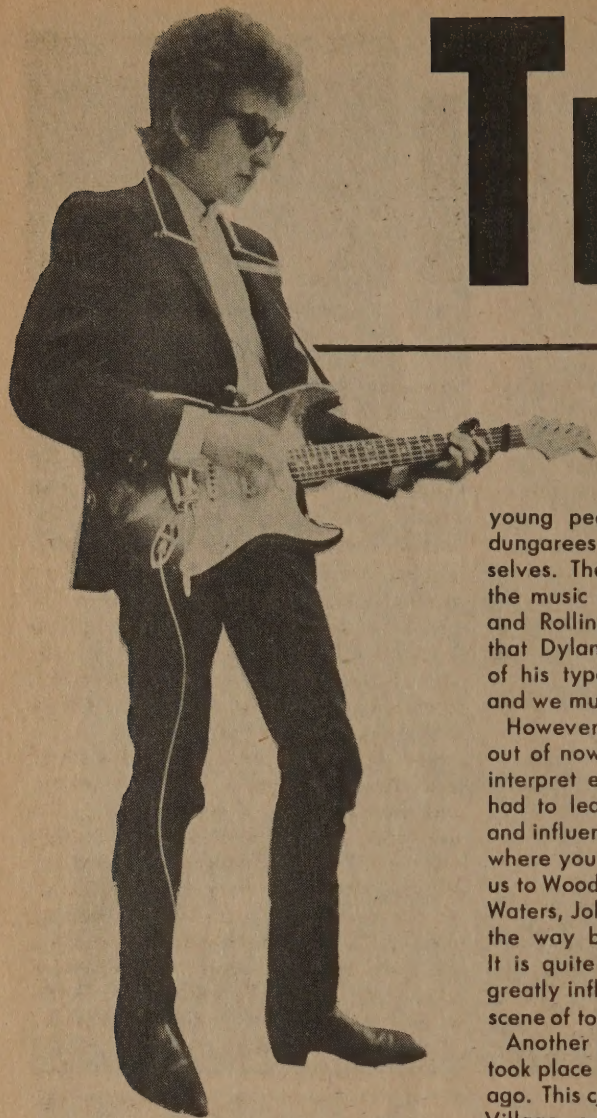
without a drummer, carrying the rhythm in their own singing and guitar playing.

Around this time Bob Dylan became the darling of the folk set. Several of his earlier Columbia albums became best sellers when other folk groups recorded his original songs. He accompanied himself on unamplified guitar and took brief breaks with a harmonica hung around his neck. His songwriting was the talk of the town and still is. Almost unnoticed, Dylan's biting, witty, poetic style of songwriting hit home with singers and fans from all walks of life. He was and is revolutionizing the tin pan alley popcorn. Very soon the Dylan steam roller will be hitting us full blast through the voices of a new rock & roll.

Another surprising catalyst has been the British invasion in general, the Beatles in particular. They made us more aware

than ever of our own musical potential. Although there is a great deal of talent coming out of England, face it—they are repeating what has been the mainstay of American music for hundreds of years—that is Negro blues and the breakdown of southern mountain folk. It's the old story of an outsider showing you what a good thing is right there under your nose. In that respect we thank you Beatles, Rolling Stones and Animals.

It is now possible to hear the chug of jug band music, the wail of a locomotive harmonica, the groove of Phil Spector arrangements and the smooth delivery of a Tony Bennett all in one song. It's wild. It's beautiful. Like John Sebastian says, "Don't bother to choose/if it's jug band music or rhythm and blues/just go on listening/it'll start with a smile that won't wipe off your face no matter how hard you try."



LIKE A ROLLING STONE
by Lawrence Jay Birnbach

To some Bob Dylan is just another name to others he's a god - but to those who look deeply into things, Bob Dylan is the inspirational force behind the current Rhythm and Blues movement. By this I mean that from the time he entered the musical scene with his little bag of goodies and amusing bits of funning, a snowball began rolling, picking up such blades of grass as the Beatles, Stones, The Animals, The Kinks, Donovan, Sonny and Cher, and the Byrds. Dylan, with his young beat look, was the image needed to start the ball rolling. He was arrogant, fun-loving, free-wheeling and earthy-looking. He was a combination of Charlie Chaplin, W.C. Fields, Harpo Marx and Woodie Guthrie. The important thing about the Dylan movement was that for the first time the public was given an unbiased look at a talented "Beat" artist. The connotations related to the Dylan-type person were slowly removed. Here was a performer who was refreshing and entertaining even if he didn't fit the Perry Como image. The young

THE YEAR

people loved him immediately. They felt that he spoke for them; and so his fame spread in America and Europe. Other young people with long hair and tight dungarees saw in Dylan a hope for themselves. The non-conformist era began in the music scene, and in came the Beatles and Rolling Stones, riding on the wave that Dylan had stirred. He was the first of his type to make it on a large scale, and we must remember this.

However, Bob Dylan did not just appear out of nowhere blessed with an ability to interpret essentially Negro material. He had to learn how to do this. Who taught and influenced Dylan? There are two paths where you can find the answer. One leads us to Woodie Guthrie, Chuck Berry, Muddy Waters, John Lee Hooker, Jesse Fuller; all the way back to Blind Lemon Jefferson. It is quite true that each of these men greatly influenced both Dylan and the R&B scene of today.

Another path leads us to a scene which took place in the Gaslight Cafe five years ago. This cafe is in the heart of Greenwich Village, on MacDougal Street, a bustling little block lined with Mexican sandal shops, Argentine restaurants, European coffee houses, and folk places like the Gaslight. As I recall, Dave Van Ronk was appearing there and he hadn't yet learned how to smile at his audience. This was and still is a common fault of white blues singers. They don't look mean and they know it so they dress dirty and sneer disgracefully at their audience. Getting back to the story...I saw the show five times that week, and was impressed with Van Ronk's ability to play and sing the blues. At that time, he and Eric Von Schmidt were the two blues crazes on the East coast. They were known and liked by the "in" folk crowd of which, I hate to admit, I was, and probably still am, a charter member. Every night at about 11:00 o'clock, this funny-looking kid would come into the place and stand in the back talking to Van Ronk between shows. At that time I did not know either one of them, although I wanted to. I dug their interaction - it was hip - they were communicating something to each other which at that time was beyond my realm. Each night they would talk and joke around. I would watch, but knew that I could not interrupt, so I decided

that I would have to assume some sort of rôle in order to learn more about what was happening. Just what I did in order to meet these two will be disclosed in the second part of this story. What was so fascinating to me was the sight of those two men together. Van Ronk is a big hulk of guy complete with J-200, the biggest unamplified guitar that Gibson makes. Dylan was, and still is, one of the oddest looking cats that I have ever seen...at that time, of course, which was before his current currency, he was poor, boyish and Biblical looking; like a cat with a stick and a herd of sheep. I sensed it right away. This guy was something else...and so he was and still is.

That is where it began. Van Ronk was the big blues man in New York at the time and played a major part in the early development of Bob Dylan.

At this time I should not fail to mention Jack Elliot, whose vocal style Dylan borrowed from. All people in the arts are influenced by those who came before them, and Dylan was no exception. He spent a good deal of time listening to recordings of Woodie Guthrie, and old blues people like Bucca White and Jesse Fuller. He heard live performances of Jack Elliot, Van Ronk, and Eric Von Schmidt. Within this musical framework he found his own style and went on to influence many groups and individuals both here and abroad.

Why was Bob Dylan such an instant hit? Where did he start performing? What was his life like before he made it?

Read the continuation of this story in the next issue of Hit Parader. Find out how secret agent Birnbach, man on the blues scene, got the inside dope on the early Bob Dylan. Find out the answer to these, and many other questions.

Who is the girl on the cover of the Freewheeling Bob Dylan album?

Does Bob Dylan snore?

Will Dylan actually play the part of his mother in his forthcoming picture?



OF DYLAN



Left to right, Peter, Paul and Mary, Joan Baez and the Freedom Singers join Bob Dylan in "A Hard Rain's A-Gonna Fall and Make My Harmonica Rusty So It Will Taste Lousy."

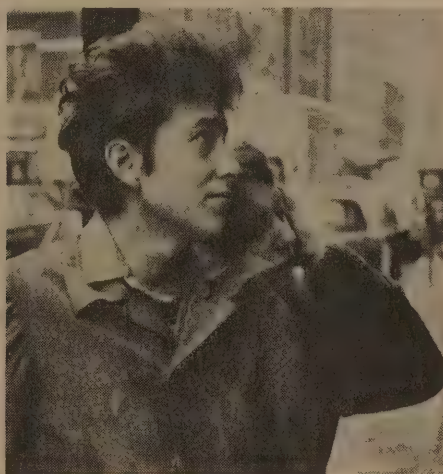


At one time Joan Baez and Bobby were pals, but some sort of rock-folk trouble ensued in the guise of a guy named Donovan. Joan and Don have been seen holding hands at protests.



Our hero sits amidst interested folk-fans at a work shop session during his first appearance at the Newport Folk Fest.

Bob Dylan, 24 years old, from Hibbing, Minnesota, has systematically shaken, upset, overturned and finally re-routed the entire course of contemporary folk music. There isn't a singer in the folk field today who hasn't in some way been influenced by him, in his writing, his performing, even in his appearance. The imitators are legion, but Dylan continues on his own way, belonging to no one, blazing his own trails -- exciting, unpredictable, unexcelled.



Is this the girl on the cover of Dylan's "Free-wheeling" L.P.? Who the heck is she?

Looking for a key to Dylan's success -- a single, facile explanation -- is quite as impossible as trying to explain his music. It used to be that whenever the topic of Dylan came up, the usual pantheon -- Leadbelly, Guthrie, Seeger -- was invoked with appropriate wonder. Apparently Bob Dylan wasn't listening. The kids with the denim shirts and the opaque sunglasses used to sit around the basement coffeehouses talking about him as if he were their own private property, a kind of glorious spokesman for the pubescent hippie. Traces of the influence of Guthrie and the rest still remain, but Dylan's music has long since come out of the coffeehouses and into the open -- the wide open. He gives sell-out concerts at places like Lincoln Center and Town Hall, and has recently returned from an enormously successful tour of England, where he managed to surpass The Beatles, The Rolling Stones, The Animals and all the rest of them on the record charts; suddenly, everyone stopped dancing and started listening.

How did he do it? With what? Kids don't

throw penny candy at him or scream while he performs, yet the talk in England now is all about Dylan. He's the most popular American export over there since Elvis Presley, and has received the approval of virtually everyone in the business, including The Beatles, who are acknowledging him as a great influence on their own music and on the whole Mersey sound. We in this country always thought of Bob Dylan as a kind of Pied Piper for the kids who always seemed to be worrying about something, the ones who liked to talk more than dance. What's happened?

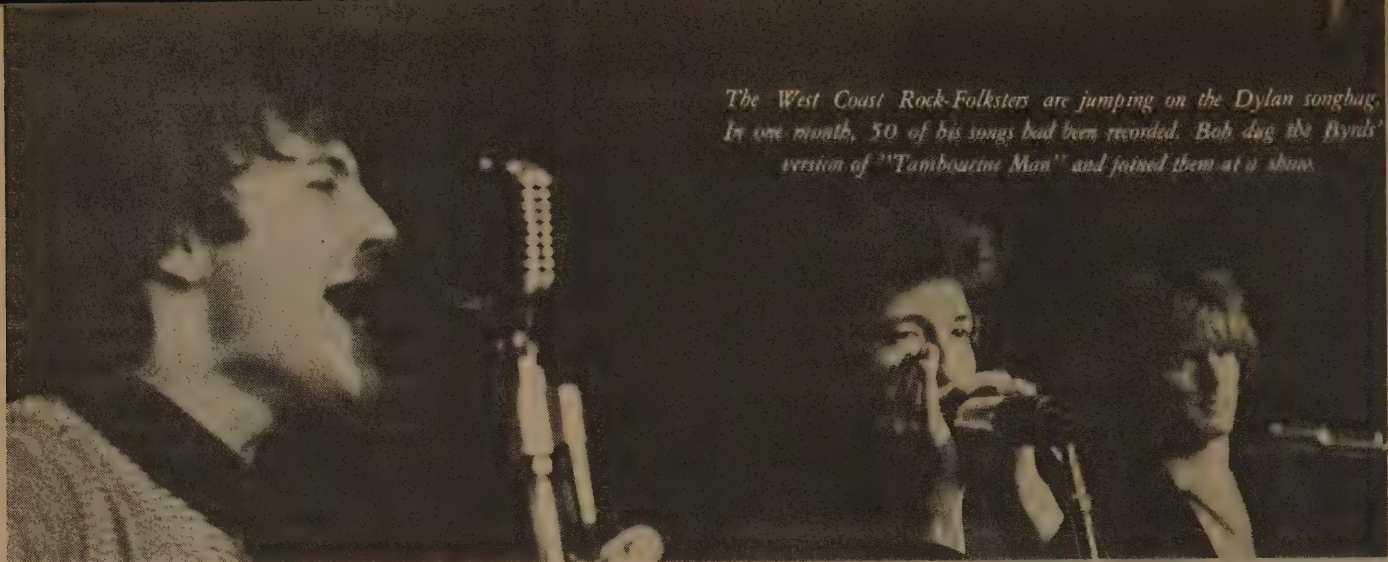
Well, Bob Dylan isn't pinning his social conscience to his guitar strings any more, and the music has dropped most of the wandering troubadour overtones it originally had. The beat is sharper now, heavier, and the words are more complex. Sometimes the unchecked, occasionally rambling poetry of the lyrics seems to get in the way, and some people even claim that they're completely baffled by most of the Dylan repertoire. Rumor is that the purists are grumbling and sulking about the electric guitars and about the "obscurity" of some of the lyrics, but can they really be listening?



He was poor, boyish and Biblical-looking: like a cat with a stick and a herd of sheep.

The melody now underscores the word rhythm more sharply, and the special lyricism of the Dylan lines, sometimes melancholy, sometimes abrasive, always eloquent, comes across with far more meaning reinforced by the driving support of those taboo electric guitars. There is often an intentional rough edge to a Dylan lyric

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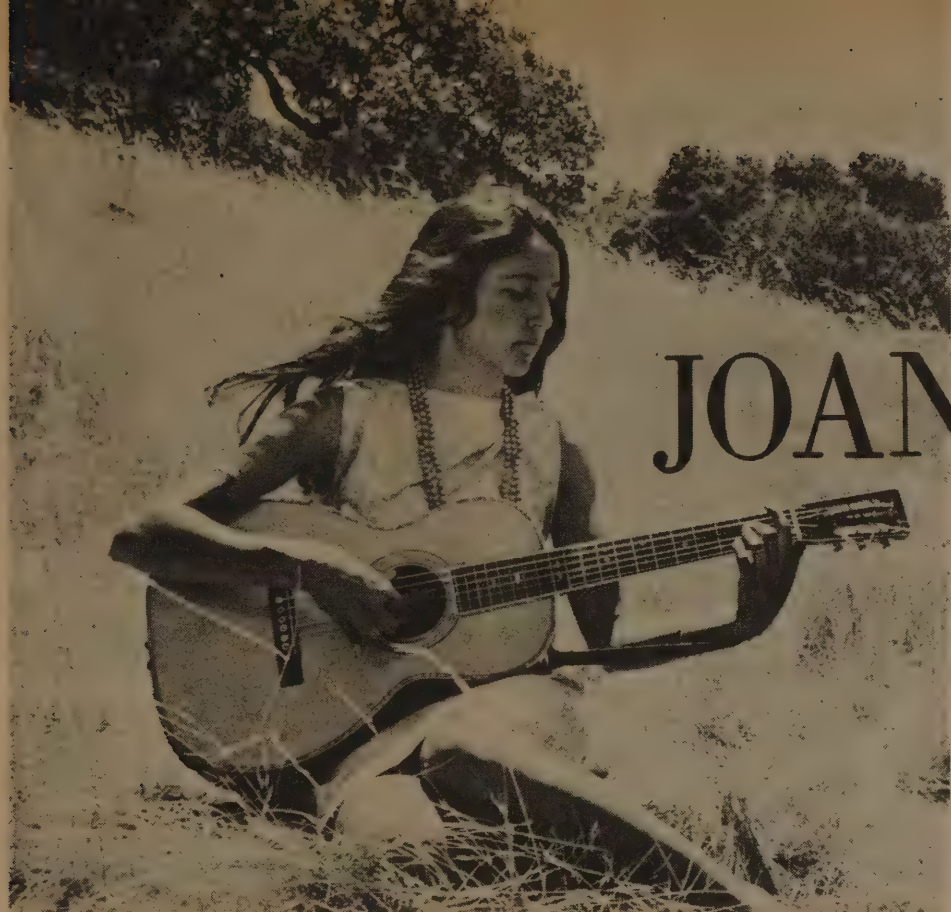
The West Coast Rock-Folksters are jumping on the Dylan songbag. In one month, 50 of his songs had been recorded. Bob dug the Byrds' version of "Tambourine Man" and joined them at a show.

(a perfect example is his new Columbia single, "Like a Rolling Stone": "How does it feel/How does it feel/ To be on your own/With no direction home/Like a complete unknown/Like a rolling stone?") which only the soulful accents of rhythm and blues can deliver with full force and meaning. In that way, Dylan is much like Vachel Lindsay, who wrote "The Congo" to be read with drum accompaniment. But there is, too, a kind of brooding beauty in the best of Dylan's lyrics, like "Love Minus Zero/No Limit," "Mr. Tambourine Man" and "Like a Rolling Stone," which Vachel Lindsay could never capture and which brings Dylan closer to his namesake, Dylan Thomas, than anyone else.

That is splendid company indeed, but listening to Dylan now, it is almost impossible to place him with anyone else. He is not only the best folk musician around today; he is also, at his best, one of our very finest poets.



Bob dropped in on a Sonny & Cher recording session to discuss Gabby Hayes' fan club.



THE QUEEN JOAN BAEZ

Joan had her first hit single, both here and abroad, with "There But For Fortune." She's following in Dylan's path, switching from folk to rock.

More than any other family singer of the current folk music revival, Joan has captured the hearts of the folk singing audience. Although her public appearances have been few, she has already attracted a number of disciples and a host of devotees.

On the surface, hers seems to be a personal art. But her special quality is that she has succeeded in mirroring so many of the emotional states and so much of the outlook of her generation. And it is this which lends depth to her personal vision. It is an undefinable quality, really, for one cannot adequately characterize her contemporaries with easy words like "aspiration", "yearning", "non-conformity", "humanism", "rebellion". They have all of these qualities and many more. To one listener, the heart of Joan's message is a kind of soft but unyielding affirmation, where the related threads of love and freedom run sweetly, sadly, unforced, without self-pity.

Although her repertoire ranges far afield, it is drawn for the most part from the Anglo-American ballad tradition, both secular and religious. An essential element of her approach may be that she transfers to each of these areas some of the special qualities of the other. To "Mary Hamilton" and "Henry Martin", on Vanguard L.P. 9078, she brings the sense of personal involvement, the warmth and visionary tenderness of the Negro spiritual, and to "All My Trials" or "House Of The Rising Sun" the restrained, narrative quality of traditional ballad performance. The resulting style might be called a kind of control-

led ecstasy, a fusion of innocence and experience. And yet Joan retains a sense of stylistic authenticity, for she does not impose a uniform style on each song regardless of its origin.

Born some twenty-odd years ago, of Mexican-Irish parentage, Joan was raised and schooled in New York, Palo Alto and Boston. She began to sing and play the guitar in her early teens, but came to folk music only in late 1958, giving her first public performance in a Boston coffee shop. Shortly afterward, she sang at The Gate Of Horn in Chicago. Although she has reappeared at the second annual Newport Festival, and on the CBS-TV "Folk Sound, U.S.A." broadcast, she has restricted her recent performances primarily to concerts in various leading universities.

Joan is one of those consummate singers whose musicianship and technical equipment would mark her as an artist in many areas of musical expression. She has a soprano voice with no break from the lowest to the highest registers, a choir-boy's pure projection linked with an intense vibrato, a clear essence of every song.

She credits the origin of her ultra-lovely vibrato to an experience in grammar school. At the time, her voice was "straight as a pin" and she was jealous of a girl who had beautiful vibrato. She forced her voice to wiggle until it came out right.

In the beginning, Joan was afraid to have lots of jobs from a fear of getting caught up in commercializing. When she saw what happened to people who fell for the glory and money, it became a conviction. She

may be softening a bit as we witnessed her at Newport practicing a few songs with members of the electrified Paul Butterfield blues band. She also plans to do an album for Vanguard in this vein. Even so, she escapes from it all to her beautiful home overlooking the southern California coast.

She adds to her repertoire by accident. Although she can't read music very well, she selects songs she hears somewhere that happen to get across to her. She very seldom learns from sheet music. Mostly she learns from records or other singers teach her new material.

Joan likes to sing topical protest songs, but she feels there are very few around that mean anything. Phil Ochs is one of her favorite writers. One of his songs, "There But For Fortune", was a big hit for her recently in England. She likes Bob Dylan's songs for their beauty both as poetry and music. Dylan is putting into words what all youth wants to say. "And I love his singing. He can be so terribly moving. When he does 'A Hard Rain's A-Gonna Fall' I cry and have to leave the room."

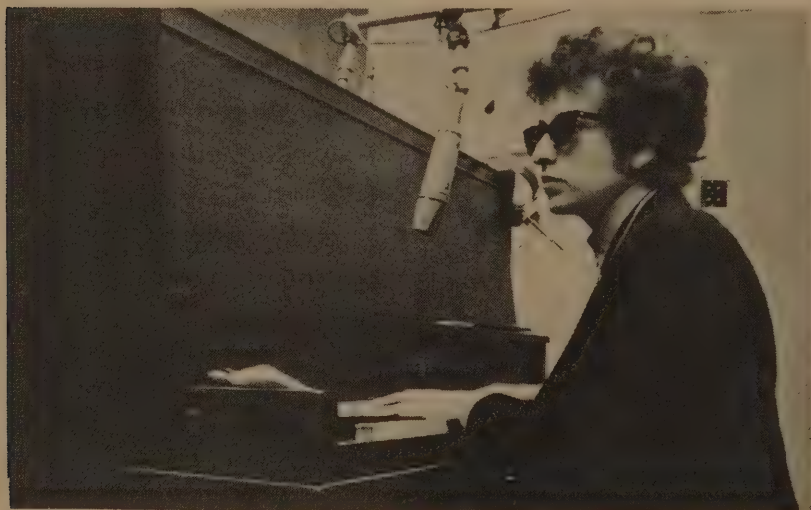
Several years ago, Joan stated emphatically that Dylan would grow more and more important. As to the future of folk music, she simply wants to keep singing and try to do something to keep the bomb from falling. However, she says that question is unimportant. She can't predict anything. And even if she could, "What's important is what's happening now."



The Beatles' humor and music have influenced all spheres of American life.



When the Animals hit with "House of the Rising Sun", kids got a taste of evil.



On his Columbia album, "Highway 61 Revisited", Dylan plays police car and piano.

THE BeATLES PoINT THE Way

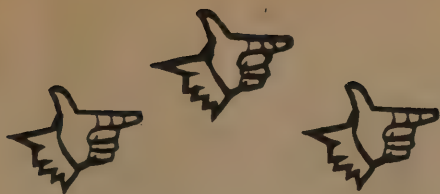
English madrigals and ballads, Irish music, skiffle music and our own country-western music can be heard in many Liverpool night spots. In a recent issue of *Hit Parader*, Chris Roby pointed out, "Liverpool is a city rich in music. From its many elements it has a varied folk music, dating back to the nineteenth century with such songs as "Maggie May" and continued today by fine folk groups like the Liverpool Spinners. Its proximity to Ireland has led to a long-established Irish community and Welsh too can be heard in the streets."

The music of all these nationalities, both original folk songs and popular versions, is played all over England. Some of it inspired many of the new British practitioners. But it lacked the drive and nervous energy which is so much a part of today's youth. It is only natural that the British groups turned to American rhythm and blues as a vehicle for their expression.

The Beatles, who have more imitators than Elvis and all the idols put together, exploded in 1963 with "She Loves You" and "I Want To Hold Your Hand." These songs could have been perfect madrigals if they threw in counterpoint voices. (Achtung Phillips Records. New material for the Swingle Singers.) There were also refrains of Irish and country-western music in Beatle songs, but their "Baby's In Black" and "And I Love Her" only fell a hair short of traditional folk ballads. Their admitted influences stretch from Presley to Dylan.

The Seekers helped to make folk popular in England. Songs like "I'll Never Find Another You" are representative of multi-member groups. The We 5 are popular in America.





Then the Animals hit number one with an American folk ballad "House Of The Rising Sun." The bulk of their repertoire is American city blues and they credit our greatest Negro talent like Ray Charles and John Lee Hooker.

The Rolling Stones usually murder songs done by other people, but their own original material is superb. "Play With Fire" is their most "folk-sounding" one to date and their lyrics are filled with humor, double entendre and often criticism of subjects other singers shy away from. "Satisfaction" was their greatest to date and is perhaps the first piece of rock and roll writing to be classed with Dylan's songs. Another Stones original, "Spider and the Fly", deals with a true-to-life situation. Mick's girl tells him not to mess around with other girls but he meets a "machine operator" in a bar.

The rest of the Britishers have been so much icing on the pudding. A brief mention of the most folk-oriented fellows. The Kinks, Unit 4 Plus 2, Manfred Mann, who recorded Dylan's "With God On Our Side," the Nashville Teens, the Searchers, the Seekers, Donovan, Marianne Faithful, who is a pretty and adolescent copy of Joan Baez, and Peter and Gordon. Gabby Hayes came much later when Hopalong Cassidy and Lucky sold their horses.

While the British thing was hitting us on the head, American singers and musicians took notes. Suddenly Dylan became the rage in England and his single "Subterranean Homesick Blues" was a modest hit back home. The title of the album, "Bringing It All Back Home", from which the single was taken, told the story. Dylan did spark a new interest in American music. He wrote his usual strong songs and used a wailing, amplified rock and roll band. His new song "Like A Rolling Stone" will remain a classic example of what Dylan did for rock and roll. We can only hope that American music will develop further in this direction and make room for the hundreds of truly talented singers, writers and musicians who have thus far been hidden in the thankless background.




Original songs by the Rolling Stones have great lyrics in the modern folk vein.



Manfred Mann use unusual instrumentation for a rock group. They border on jazz.





AMERICAN DISCIPLES

of the new thing

1. the turtlesPg. 17

2. beau brummels ...Pg. 18

3. sonny and cherPg. 19

4. barry mc quirePg. 19

5. the byrdsPg. 40

6. we 5Pg. 41

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8. charlie mc coy.....Pg. 42

9. jackie de shannonPg.42

Who are the disciples of the new thing? What are they like? Besides looking like left-overs from the Beat Generation their personalities are vitally different than their 1950's predecessors. They come from California, the South, New York and Chicago and their music is characteristic of those areas. The West Coast has a pretty sound, the South has Mississippi and Memphis blues and Nashville, country western. Chicago blasts with amplified city blues and New York is the melting pot with sophisticated studio arrangements thrown in.



I.

THE TURTLES

Their first record, "It Ain't Me, Babe" by Bob Dylan shot them into national prominence. Within a month after its release, the Turtles were guest starring on top TV variety shows, like *Where The Action Is*, *Hollywood A Go Go*, *Shivaree*, *9th Street West* and the *Loyd Thaxton Show*. Currently, they are headlining at the Crescendo nightclub on Hollywood's famed Sunset Strip. Soon they will be featured on a tour of one-night concerts with the Dave Clark Caravan and later, another tour with Gene Pitney.

Things have been happening fast for the six young men who started their career at Reb Foster's Rebeaire Club, in Redondo Beach, California. Howard Kaylan, Charles

Portez, Al Nichol, Mark Volman, Don Murray and Jim Tucker auditioned for the Rebeaire and were immediately signed as the Club's regular band. Last June they officially adopted the name, The Turtles and shortly afterwards Reb Foster invited them to headline his celebrity night at Hollywood's Red Velvet Club. They were so well-received that Foster, who is the group's advisor, steered them to White Whale, a new diskery.

The Turtles were obviously a four-leaf clover for their label -- and it seemed a sure bet that they'll spin the same kind of magic for anyone in the entertainment world who's lucky enough to work with them. Turtles are managed by long-time friend and confidante, Bill Utley.

the beau brummels

2.

While attending college, the boys originally formed the group only for the summer, playing clubs like DJs and The Morocco Room in San Mateo, California, with all intentions of returning to school in the fall. However, the overwhelming acceptance of their new sound and the optimistic encouragement from their many friends, fans and business associates left no doubt in their minds that they would devote themselves to a career in show business.

The Beau Brummels' first step was to sign an exclusive recording contract with

Autumn Records. "Laugh, Laugh", "Just A Little" and "You Tell Me Why", their first three single releases, were written by their own Ron Elliott and were national hits. Elliott also wrote ten out of the twelve songs included in their first album "Introducing The Beau Brummels".

Sal Valentino's one goal in life is to become a great singer, and to be recognized as such. Singing is his life-long ambition, though he also plays bass, timbrels, harmonica and tambourine, in addition to writing songs. While performing, he appears to be oblivious to everything around him and is intent on simply entertaining and pleasing his audience.

Before joining the Beau Brummels, he sang with many groups in and around the Bay area and made several local television appearances.

Sal is 6' 1", with black hair and dark eyes and was born on September 8, 1942. He gives the initial impression of being a bit on the shy side. He is an extremely warm and fun-loving person but, no matter what happens, he remains dedicated to his ultimate goal.

Ron Elliott, who wrote "Laugh, Laugh", "Just A Little" and "You Tell Me Why", discovered he was a songwriter accidentally at the age of 12. He was restringing a guitar his father had given him and making up little tunes as he went along. With no formal lessons, he taught himself how to play the guitar (by ear) and began composing songs. While still a freshman at San Francisco State College, he completed an entire musical play.

Born October 21, 1943, in Healdsburg, California, Ron's primary desire is to be a successful composer -- a desire which is materializing very rapidly. He wrote all but two songs in the Beau Brummels' new album, and the majority of the songs sung at their personal appearances are written by him. His lyrics, for the most part, are not unlike the McCartney-Lennon team in their day-to-day subjects and simplicity.

He is destined to become recognized as one of America's youngest, most accomplished writers.

Ron is 5' 10" tall, 160 pounds and has brown hair and hazel eyes.

John Petersen, drummer with the Beau Brummels, has been nicknamed "Lurch" by the San Francisco fans after the character on the "Addams Family" TV show. He is frank and outspoken, sometimes seeming a bit caustic in his honesty. He possesses a keen sense of humor.

Born January 8, 1942, in Rudyard, Michigan, he moved to California with his family at the age of three, where he has lived ever since. He joined the Musicians Union at thirteen and began playing drums with a group called the Sparklers in San Francisco.

In addition to music, John was active in athletics in High School and is still an avid water skier. John was graduated with a degree in hotel and restaurant management. He has also been a disc jockey.

John is 6' 3" tall, 185 lbs. and has blond hair and blue eyes.

At the age when most American boys want to buy an automobile, Ron Meagher decided to buy a guitar instead. Now, his guitar has put him in a position to buy the best car in America.

Ron, a music graduate at Oakland City College, is bass guitarist with the Beau Brummels. But he is not limited to one instrument -- he can also play cello, violin and double bass.

Like other members of the Beau Brummels, Ron is an instinctive musician, but his music degree gives him the edge on most beat group instrumentalists, because he can read and write music.

For as long as he can remember, Ron has wanted to retire while still in his twenties.

Ron became the Northern California Badminton champion in addition to playing with twelve different groups before joining the Beau Brummels.



3.

SONNY & CHER



Sonny Bono and Cher LaPiere met merely a year and a half ago at a recording session for Phil Spector where they were hired to sing as background voices for the Ronnettes. They are now husband and wife. Although this was Cher's first record date, Sonny had been in and around the recording business for a few years. It was this record session that brought these two great talents together for the first time.

Cher, who has just turned 19, had seemed more destined for an acting career than one in music. Her mother has been acting in Hollywood for a number of years and started Cher off on an acting career a few years ago by engaging one of Hollywood's leading acting teachers, Jeff Corey, to tutor Cher. Aside from her two and one-half years of study with Jeff, Cher also kept busy with dancing lessons as well. It

has only been in the last year, working diligently with Sonny that Cher has come into her own as a vocalist.

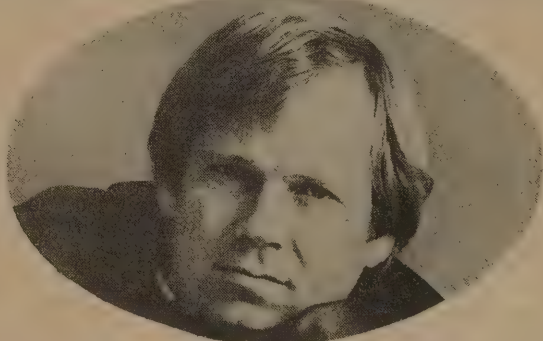
Sonny, much to the contrary, has been in the music business most of his life. Born in Detroit, he has spent all of his adult life in Los Angeles and has gained the reputation of being one of the leading song writers in the country. Some of his more recent writing accomplishments include: "Koko Joe", "You Bug Me Baby", "Baby Don't Go", "The Boy Next Door", "Dream Baby", "I Got You Babe" and "Laugh At Me". Sonny has had a very close association with Phil Spector for whom he has worked both as a musician and a background singer for the past few years and has both played and sung for such groups as the Ronnettes, the Crystals, Darlene Love, Bobb B. Soxx and the Blue Jeans,

and more recently, the Righteous Brothers. It has been out of this association that Sonny has gotten his basic foundation and knowledge of record production which most people consider his forte. Charles Greene and Brian Stone met Sonny at a York record session about nine months ago and they became fast friends immediately. A month or so after their first meeting, Sonny phoned them in the middle of the night to play a song for them that he had just written called "Baby Don't Go". They loved it so much that they decided to record it at once. Since that time, they have become more closely associated and now manage Sonny and Cher as well as working jointly with him in the production of records.

In the last six months, Sonny has produced a number of records for York Records and is fast becoming one of the leading producer-arrangers in the country.

4.

Barry McGuire



Tousle-haired, blue-eyed, blond six-footer, Barry McGuire rose to fame as lead singer for the New Christy Minstrels before singing out on his own as a top solo artist for Dunhill Records.

One of the original members of the group, Barry was featured on such hits as "Saturday Night," "This Old Riverboat," "Chim Chim Cheree," and "Green Green" which he also wrote.

With the group, Barry appeared on such top television shows as the Andy Williams series (for 26 weeks), the Bell Telephone Hour, Hootenanny and the Jonathan Winters Special, but perhaps his greatest highlight during this period was singing with the group for the First Lady, Mrs. Lyndon Johnson, at the White House.

Barry is an Oklahoman who moved to Southern California with his parents at an early age. Never much of a student, he confesses now, he left high school in San

Bernardino for a succession of odd jobs before deciding he wanted to be a singer.

With rare luck, his first audition was with a new group then being formed, that no one had ever heard of. The New Christy Minstrels were born, and so was Barry's career as a major artist in the music business.

Barry is a sports car nut, and is something of a legend in Hollywood for his marathon ownership of an Italian Siata roadster which has been "in the shop" being fixed up ever since he bought it two years ago. "I go and visit it every now and then," Barry says. Between times, he builds motorcycles, from scratch, and after selling one, starts another. He is also handy around the house, and can fix anything. He likes to take things apart and put them back together again, from TV sets, to cars, to the kitchen sink.

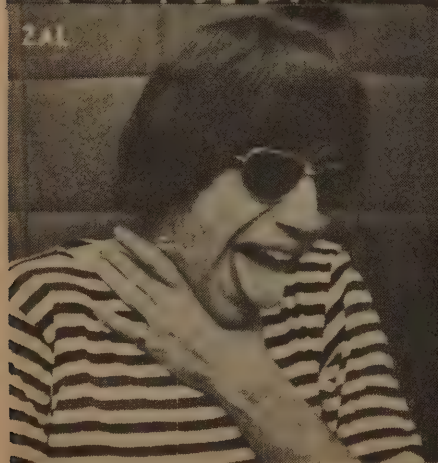
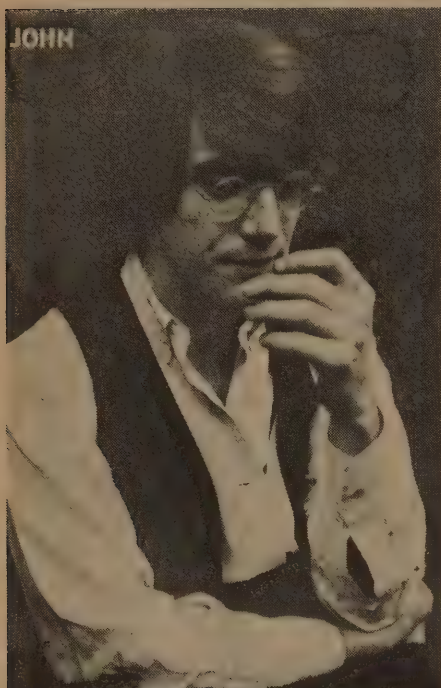
He thinks people should do more things just for the fun of it, like hanging upside down and letting their hair drag in the dirt, riding skate boards and jumping out of airplanes. His big hang-up, he says, is that some people are too stuffy to have fun.

His own favorite singers are Barbra Streisand, Andy Williams, Tony Bennett and the Beatles. His favorite actor is Lee Marvin and he would like to get into acting himself when his singing career is firmly established.

Barry recently made the charts with one of the most outspoken controversial records to ever become a best seller. "Eve Of Destruction" is a bitter outcry against war, political corruption, prejudice and the bomb.

(Continued on page 40)

The MAGIC of the



If you had been in the Night Owl coffee-house in Greenwich Village on most any evening during the last few months you might very well have bumped into some of the most important people in the music business. Phil Spector, Bobby Dylan, the Beach Boys, Rolling Stones, Byrds, Andrew Loog Oldham, Odetta and alert editors like Jim and myself have been dropping into the small dark West 3rd Street coffee-house all summer long to dig a groovy new American group-the Lovin' Spoonful.

The Spoonful has a wild, happy, "good-time bloodbucket rock & roll," guitar/drums/harmonica, Rock-Pop-Folk-Rhythm & Blues sound. They do some great originals in addition to Chuck Berry-Coasters-Jug Band & Folk tunes. And they really gas up that mouldy oldie, "Alley Oop."

In person, the Spoonful - John Sebastian, Zal Yanovsky, Joe Butler & Steve Boone - are like the Marx Brothers jumping up & down, joking, eating pizza, trying to escape two souvenir-seeking girls wielding scissors, watching old movies on TV and other absurd carryings-on.

They all played in various rock & roll and folk groups before they joined forces a few months ago.

John Sebastian has been (in his own words), "a student, an assistant gin-buying lead-boy for Lightnin' Hopkins, an apprentice to a guitar-maker, somebody who wanted to be a sailmaker's apprentice but only sanded the bottoms of boats, and a music player." He plays guitar, harmonica, auto harp and rubber bands, he's been on dozens of recording sessions and he writes some real jolly songs like "Do You Believe In Magic?", "Younger Girls" and "Did You Ever Have To Make Up Your Mind?"

Zal Yanovsky looks like Ringo, he's the most humorously outspoken Spoonful and he once worked on a Kibbutz in Israel for 4 months. "Then I ran around for 2 years all over the place and came back

to my native Toronto and lived in a laundromat and played my guitar a lot and didn't do anything for almost a year but was the funniest kid on the block. I used to hold court in an all-night restaurant, every night." After stints with the Halifax Three and the Mugwumps, Zal met John Sebastian and came to New York. Zal plays guitar and armpit and jokes around a lot.

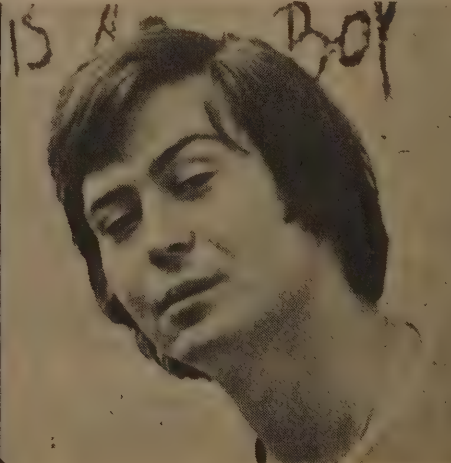
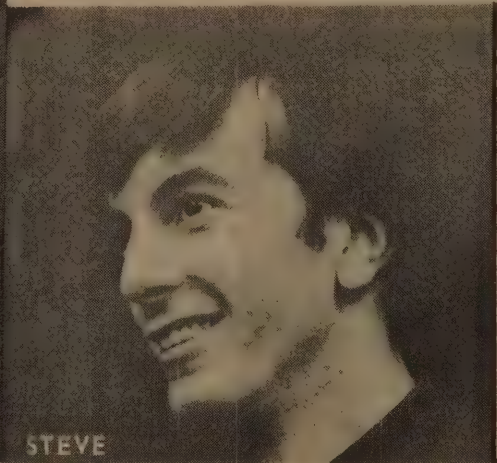
Joe Butler, singing drummer, started a band while he was a weatherman for the Air Force. He also studied economics. "Between College and the Air Force I learned to add and to kill people, but I decided I didn't want to do that. So I played the drums a lot...and loud." Joe is the intellectual in the group-most of the time.

Steve Boone's life is summed up thusly: "I starved for a whole year. I was an attendant in a grocery store and then I became a musician at the age of 17 after an automobile accident. I played rhythm guitar for 2 years in an 8-piece twist band. Then I was in a 4-piece swing band and didn't play rock and roll. I played for mobsters at dances. Then I quit playing music to go back to college, because I was in college at one time, majoring in engineering. Then I went to Europe and came back and met John." Steve plays bass and drives a little old sporty car.

The group's unusual name comes from blues minstrel Mississippi John Hurt's "'Bout A Lovin' Spoonful," a happy song dedicated to the joys of life.

After playing at the Night Owl most of the summer, the Spoonful went to the West Coast in August. They appeared at the Rose Bowl in Pasadena with Herman's Hermits, at Ciro's (where the Byrds got their start), Mother's and the Crescendo in Los Angeles, and they finished cutting their first Kama Sutra album.

The Spoonful made their TV debut on the Lloyd Thaxton Show and later made 2



LOVIN' SPOONFUL

appearances with Merv Griffin. In September, after a 10-day nationwide promotion tour, they did a 10-day Murray the K show at the Brooklyn Fox Theatre. Then they caught their breath.

We had fun interviewing the guys shortly before they became nationally famous. We only asked 3 questions, but we got an interesting—to say the least—account of the group's history.

HIT PARADER: How did the Lovin' Spoonful come into existence?

JOHN: It started with me and Fred Neil. I hung around a lot in New York... sort of on the streets and at the Playhouse where Fred and I played music.

Then one day I went over to a friend's house and met the Werelaugh—that's Zal. We had met earlier... and even before that in Toronto in coffeehouses.

We ran around for a while and then we sent out waves for a bass player and drummer. Just about the time we needed one, Steve came in as our bass player.

Then we found Joe. Actually, we had seen him before we found him.

ZAL: The funny thing about Joe was that the first time we saw him we immediately considered him as the drummer least likely to succeed.

JOHN: Our first appearance together was at the Cafe Bizarre...

EVERYBODY: BOOOOOOO.

JOHN: ...The mikes didn't work... and we started one tune and did it about 8 times faster than we've ever done it since because we were all very up tight (nervous). And Joe was very up tight because he had never played anything with us before and he didn't even know how we sounded.

JOE: Was it at the Bizarre or the Cafe Wha'?

ZAL: The Hotel Albert?

JOE: The first time I ever played with the group was when I cut my hand and I kept playing while I was bleeding because it

looked like I had soul. HaHa.

JOHN: We were very impressed.

HIT PARADER: What happened after that?

JOHN: We went back to Eric's house with all the equipment...

Oh, first of all, before that, we all split and I went to Canada to look for a drummer. Actually, I went there to hang out for a while.

And Zal went to Canada to see if he could look for a drummer. We stayed in Canada for a while, then we all came back and met Steve.

STEVE: No. You met me the day before you left.

JOHN: Oh... right.

There was a party of the Bleecker Street hangers-out up in the Albert Hotel. Among them was Zal Yanovsky. Everybody used to congregate to watch Zal every day. We'd watch television together and recognize all the bit players in the old movies. Zal knew all their names.

And we had a lot of left-over equipment from another band... like beer cans ...I shouldn't say that—cut that out of the interview.

ZAL: Leave it in. We're avant garde! We wear our hair long and we smoke and drink!

STEVE: We're lousy and depraved! (Ha-HaHa)

JOE: The French used to give their children beer when they didn't have milk.

JOHN: Well, I feel a lot better about it now.

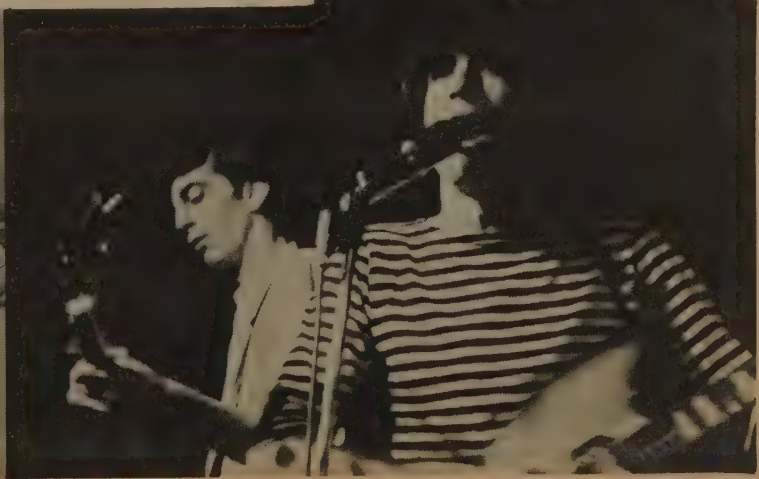
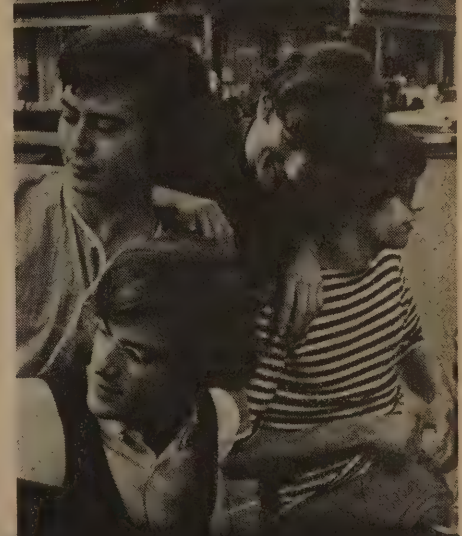
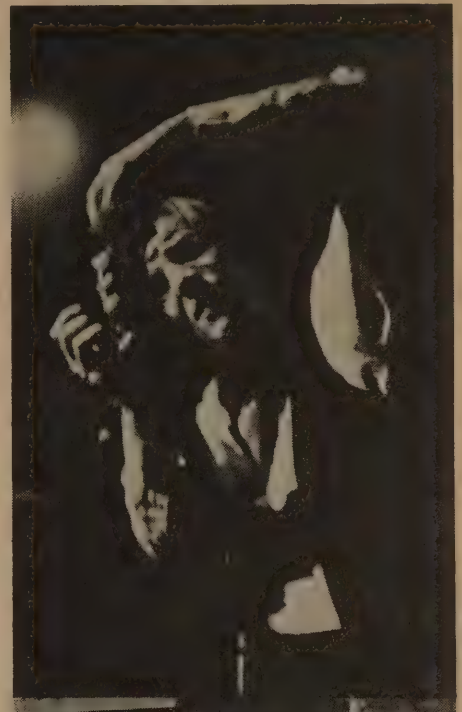
HIT PARADER: How did you get into the Rock-Folk thing?

JOHN: You tell us. It's your term, not ours.

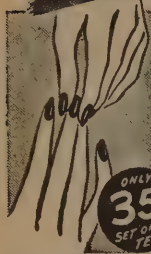
STEVE: On the planet Mars there's a tribe called the Rock people. They're Rock-Folk!

ZAL: They're nice, but I wouldn't want my daughter to marry one.

(Right here we got into a long shouting up & down discussion on "Rock Folk" music... but that's another story.)



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LOCAL MAGAZINE DEALER'S

report from liverpool..

by Cheryl Hillman

BRIAN EPSTEIN- man behind the sound



His parents, Mr. and Mrs. Harry Epstein, live in a house called "Treetops" in Glenrose Road, Liverpool. His brother, Clive, recently married a girl called Barbara. He is the man behind the Liverpool Sound. His name is Brian Epstein.

Brian Epstein claims that he did not make the Beatles; that they made him. It is true that John, Paul, George, and Ringo have the talent but without Brian the Beatles would probably never have left Liverpool. They had a tremendous following, but they could not have succeeded in getting a recording contract on their own. The same goes for the other groups. A few years ago the talent was in the Liverpool beat cellars, but without Brian Epstein's persistence nobody would have believed it was there.

People are always asking Brian Epstein: "What do you admire most about the Beatles?" But it's strange that nobody ever seems to ask the Beatles: "What do you admire about Brian Epstein?"

In the early Cavern days when he first started to manage them, Brian encouraged the Beatles at every turn. Whenever the group hit a rough patch they were liable to get despondent. Several times John Lennon was heard to say things like "This is the end of the Beatles" and "the Beatles have had it." But Brian pressed on regardless and managed to get them a recording contract. In February, 1962, when they first signed a contract with Brian Epstein the group said they were earning about 16 pounds (about \$50) a night between them.

Brian, son of a wealthy furniture dealer, used to work in his father's business. Then he spent a year at the Royal Academy of Dramatic Art, in London, with hopes of

becoming an actor. It was here that he learned to speak with such perfect diction that Cilla Black says she is fascinated by the way he talks. She admits that she herself keeps "dropping h's" and occasionally during a recorded interview she has looked panic-stricken after letting slip about "our ouse" and "me bruther." Brian Epstein probably finds a certain charm in the way she speaks, and he admits to being fascinated by his groups', often way-out, sense of humor.

Brian Epstein has impeccable manners and always remains a gentleman in any situation. One of the Beatles is quoted as saying of a recording manager who turned them down in the early days "I hope he's kicking himself to death now." Cilla Black has been known to snap at people who have made wisecracks about her. Brian never tells how much money his groups are making him, but it is certainly enough to enable him to smile coolly at any criticism.

When the Escorts were on tour with the Billy J. Kramer show, Brian sent them a telegram. As they are not managed by him they appreciated his thoughtfulness all the more. It said: "Good luck and best wishes for a happy and successful tour. Brian Epstein."

This sort of thing shows what kind of a man he is. He and his father also do a great deal for charity.

A magazine advertisement for Brian's father's furniture concern reads:

H. and L. Epstein Ltd., Specialists in Fine Furniture. Say "Epstein made it."

That advertisement could almost apply to Brian. He "made it" all right!



Cilla Black loves Brian's voice.



In the Cavern days, he always encouraged the Beatles.



by Long John Wade
Radio Station WDRC
Hartford, Connecticut

My Friends,
the

BEATLES



As I mentioned in the first column on your friends, the Beatles, I took time off from my radio thing-a-ma-jig to visit the boys while they were filming in Nassau for the movie, "Help!"...later on, last spring, they did some location shooting in Austria, near where my brother, Don, was vacationing...he hopped over to see the boys for a few days and was invited to be in the movie as an extra in a few scenes...you might be able to pick him out in the flick...in the scene on the skating rink where the bomb explodes in the ice and the channel swimmer appears in the hole in the rink. A couple of months before Don returned to his broadcasting duties at WDRC, I asked him to join the boys on the Riviera at Nice, France...to get an interview while they were on a short tour of shows throughout Europe...the following was meant to be an interview with just Paul...but the others were around the hotel room and they decided to join in the fun, also...

WADE: Hello, Paul; movie star, recording star and touring star.

PAUL: Well, that's you. How about me now?

WADE: What other star would you say you enjoy the most?

PAUL: I don't know, millions of people, you know.

WADE: Let's say in the movies.

PAUL: Male or female?

WADE: Male.

PAUL: Oh... Steve McQueen.

WADE: You like motorcycles?

PAUL: No! I like Steve McQueen...I don't like motorcycles...they're all right, you know. I like Paul Newman, too. He's good, too. (With a cue from John Lennon) I like Cary Grant, too...he's pretty good... James Colburn, he's pretty good too...

WADE: Sidney Greenstreet?

PAUL: No... Alfred Hitchcock.

RINGO: Ben Caruthers.

WADE: Who's Ben Caruthers?

PAUL: Who's Ben Caruthers??

RINGO: He's gonna be a big name... watch out for Ben Caruthers.

PAUL: Watch out for Ben Caruthers...

you saw him in "Spy On The Fifth Floor."

WADE: Paul, did you have a good time making the film, "Help!"?

PAUL: Yes...I had a great time... thanks, Don... lovely.

WADE: You guys are all comedians in the film... right?

PAUL: Gee Don...no, actually in this film, we don't do an awful lot. We just sort of run on swaying and denim...and run off again. Ever see a swaying denim, Don?

WADE: No, I haven't. Ringo wears denim suits, but this swaying denim...

PAUL: Oh, it's something new...a new craze.

WADE: How about your favorite comedian, besides the other fellows?

PAUL: I like millions of different kinds of comedians. Peter Sellers. Actually I think my favorite at the moment are two English comedians called Peter Cook and Dudley Moore who I think are very, very funny... from "Beyond the Fringe"...and they do a lot of work on their own now...they're great!

WADE: What about the "Goons?"

PAUL: They're great, but, they aren't up to date. They were a thing five years ago, but it's not quite as good as these days because it's been played out by other people.

WADE: A question which I hope won't disturb you too much: How about the reaction of some people toward your getting listed on the Queen's birthday list?

PAUL: I don't mind you saying that at all, Don...ahem...it's silly...some people are a bit daft and some people aren't.

WADE: Would you call them snobs?

PAUL: No, not really. They're just silly, I think...they've got it wrong. It's daft and they are doing the wrong thing. I think they could have just protested and not sent the medals back. It's silly you see. Now we've got all the medals and they haven't now...they've cut off their nose to spite their face.

WADE: Paul, what would you be doing right now if you weren't a Beatle?

PAUL: I might easily have joined the Army and gone for a career in the cavalry, but, I doubt it, as I never had any real leanings toward the Army or the cavalry.

WADE: You like horseback riding?

PAUL: I quite like that, yes.

RINGO: Bareback riding.

WADE: And that brings up the next film.

PAUL: We don't know an awful lot about the next film, Don.

WADE: It's about cowboys, right?

PAUL: It might be. Nobody's sure yet. They say it'll probably be this one..."A Talent For Loving" by Richard Condon, but nobody seems quite sure yet.

WADE: Thanks an awful lot, Paul. We're really looking forward to that third Beatle movie after that wealth of information. Would you say hello to Long John on the tape?

PAUL: Hello John, how are you?

LENNON: I'm fine, thanks.

PAUL: Whens your new book out?

LENNON: It's out now, "A Spaniard In The Works."

PAUL: Oh...you mean John Wade... John Wade, that lean, lanky D.J.?

WADE: Yes, that fella, anyway, what about John Lennon's book? He's too modest to tell me about it.

LENNON: Oh, no, I'm not. It's out now kids, you get it.

PAUL: John's book is very good.

WADE: What's the title?

PAUL: "A Spaniard In The Works."

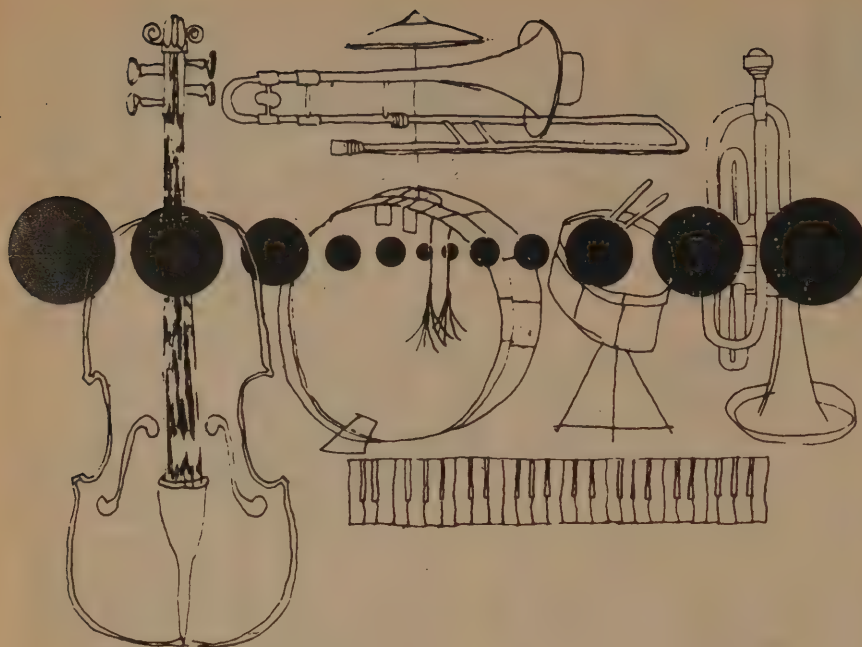
WADE: "A Spanded In The Works?"

RINGO: A Spaniard.

PAUL: A Spaniard.

LENNON: A Span...eeeeee...yard.

The interview with Paul continued for a few minutes more...a confused mass of noise as everybody jumped at the mike... in the process...brother Don burned a hole in Ringo's jacket with a cigarette thus quieting things down so he could do interviews with the others individually...not an easy task when all the Beatles are stuck together in a crowd...more later...



MUSIC

BOB DYLAN



FOLK

Peter, Paul and Mary did an around-the-world tour, winding up with dates in France and England. John Denver is replacing Chad Mitchell on Mercury's Mitchell Trio. Mitchell is beginning a career as a solo artist. The Highwaymen's college concert tour this fall will start with Texas Christian and wind up with Pennsylvania Military College. Bud and Travis recorded the theme song for "The Legend Of Jesse James," a 20th Century-Fox TV series. The Serendipity Singers, who were in Australia this summer, did a taping for the "Dean Martin Show." Bob Dylan will be doing a one-man show at the Hollywood Bowl on September 3rd. Dylan is ahead in the HIT PARADER Folk Poll with an overwhelming amount of ballots. In a recent Cash Box Poll the Seekers won in the "Up and Coming Vocal Groups" category. Another award went to Marianne Faithfull. Sonny and Cher were refused admittance to a London Hotel for their strange appearance. This incident inspired Sonny to write "Laugh At Me." Joan Baez received the Edison Award (similar to the Grammy Award, except it confines itself to musical and recording aspects) for her originality in "Joan Baez Vol. 5." Everybody overlooked a protest song that was big on the charts a while back, "We're Gonna Make It" by Little Milton. The Lovin' Spoonful told us there is a fat weasel who wears elevator shoes in Greenwich Village who tried to get all the coffee club owners to underpay the rock and roll performers. Gabby Hayes and Wild Bill Elliot are making a big comeback. Their new album "Gabby and Bill Sing Rock-Folk Protest Songs" arranged by John Phillip Sousa was discovered by a folklorist in his closet.

LITTLE MILTON



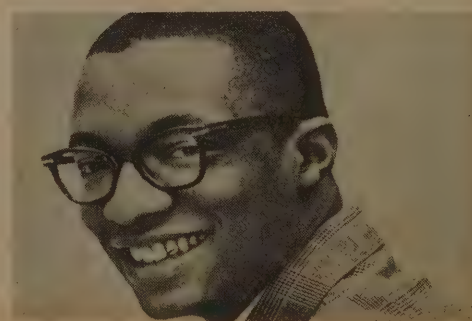
ART BLAKEY



JAZZ AND BLUES

The Dave Brubeck Quartet, with Paul Desmond, The John Coltrane Unit, Miles Davis' Quintet, and the Thelonious Monk Quartet appeared at the 12th Annual Newport Jazz Festival. Blues singer John Hammond, Jr. spent two months this spring doing concert, TV and radio appearances in Great Britain. Memphis Slim and Joe Turner appeared at a recent jazz festival in Paris. Abbey Lincoln, Max Roach, and Sonny Rollins appeared during Berlin Jazz Days, a three-day Jazz Festival in West Berlin. Art Blakey has intentions of opening a jazz school in Tokyo for underprivileged youngsters. We caught a great blues show at the Apollo during July. It featured T. Bone Walker, John Lee Hooker, Jimmy Reed and Muddy Waters. Two great new albums by piano players should be on your must list. "Bill Evans' 65" on Verve and "McCoy plays Duke Ellington" on Impulse. Louis Hayes replaced Ed Thigpen as drummer with the Oscar Peterson trio. We were very glad to see Ramsey Lewis hit the charts with "The In Crowd." His album of the same name is a gas.

RAMSEY LEWIS



SPOTLIGHT

POPULAR

The album cut, "Please Don't Hurt Me," with *Chuck Jackson* and *Maxine Brown* on Wand, is attracting a lot of attention. *Wayne Fontana & The Mindbenders* returned to England. While in the U.S., they taped TV appearances for "Hollywood A Go-Go" and "The Mike Douglas Show." *Herman's Hermits* gave a concert at the Rose Bowl, Pasadena, Calif. *The Supremes* are set to appear on the "Dean Martin" and "Hollywood Palace" shows this fall. Decca has signed the *Alan Price Combo*. Price was the organist for the *Animals* who quit in May. *Dusty Springfield* was unable to open in her seaside season show because of a suspected ulcer. "Help!", both film and single are proving astonishingly successful for the *Beatles*. *Bobby Goldsboro* cut a set of radio commercials for the Chandler Shoe chain. *Jody Miller* was in New York to do her second stand on the *Al Hirt* "Fanfare" show singing her new release "Home of the Brave." *The Righteous Brothers* were in New York several weeks ago for a couple of TV shows, including the "Tonight" show. *Martha & The Vandellas*, *The Spinners*, *Barbara Lewis*, *The Byrds*, *The Orlons* and *Vic Dana* appeared at Bob Lo Island Park, doing a series of shows. *Sam The Sham & The Pharoahs*' "Wooly Bully" was certified by the Record Industry Association of America for one million sales. *The Impressions* are scheduled for heavy TV exposure - "Where The Action Is," "Shindig," "Hollywood A Go-Go" and others. *Johnny Rivers* has joined the California Army National Guard in Los Angeles and is expected to report for four to six months active duty. *Jr. Walker & The All Stars* did a one-nighter at Northside Armory, Indianapolis, Ind.

COUNTRY WESTERN

Bill Justis is back in Nashville after three hectic weeks on the West Coast where he arranged sessions for Dean Martin and Vic Damone. Bill did the Martin hit, "Houston," while out there. *Frank Jones* cut an album with *Claude King* and is readying another session for *Marion Worth*. *Minnie Pearl* and *Grandpa Jones* made a guest appearance on the CBS-TV Steve Lawrence show. Veteran country and western artist *Hank Snow* did commercials for Kraft Parkay Margarine in Toronto, Canada. *Bobby Bare*, singing star of radio, television and movies, has been signed as a regular member of the Grand Ole Opry. *Helen and Maybelle Carter* were at Columbia Studios for background back-up (Anita was hospitalized for neck injuries suffered in a crash.) *Buck Owens* has scheduled a special Capitol session to make station breaks for all country comers. *Stonewall Jackson* has joined the stream of country artists heading for the personal appearance circuit in Europe. A packed-in crowd of 6,000 attended the WIVK-Knoxville's first Country Shindig featuring an all-star billing that included *George Jones*, *The Wilburn Brothers*, *Sonny James & The Southern Gentlemen*, *Connie Smith*, *The Osborne Brothers*, *Dottie West*, *Don Helms* and *Johnny Paycheck*. *Johnny Sea* has wound up a tour that has taken him through the country music-loving towns north of the border, including Quebec and Montreal. *Ray Clark* has returned from three weeks of dates in Germany and France and is busy doing TV guest shots and fairs. *Ray Price & The Cherokee Cowboys* broke all house records at the Rivoli Ballroom in Chicago when he appeared with the *Country Gentlemen* from station WJJD.

SAM THE SHAM AND THE PHAROAHS



ALAN PRICE



JODY MILLER



STONEWALL JACKSON



BOBBY BARE



•DAWN OF CORRECTION

(As recorded by The Spokesmen/
Decca)

JOHN MADARA

DAVE WHITE

RAYMOND GILMORE

The western world has a common
dedication

To keep free people from red
domination

Maybe you can't vote boy but man
your battle stations

Or there'll be no need for voting in
future generations

So over and over again you keep
saying its the end

But I say you're wrong we're just
on the dawn of correction.

There are buttons to push in two
mighty nations

But who's crazy enough to risk
annihilation

The buttons are there to insure
negotiations

So don't be afraid boy it's our
only salvation

So over and over again you keep
saying it's the end

But I say you're wrong; we're
just on the dawn of correction.

Now you tell me that marches won't
bring integration

But look what it's done for the
voter registrations

Be thankful our country allows
demonstrations

Instead of condemning make some
recommendations

I don't understand the cause of
your aggravation

You mean to tell me boy it's not a
better situation

(Repeat Chorus)

You missed all the good in your
evaluation

What about the things that deserve
commendation

Where there once was no cure there's
vaccination

Where there once was a desert
there's vegetation

Self government's replacing
colonization

What about the Peace Corps organization
Don't forget the work of the United
Nations.

(Repeat Chorus)

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•MAKE ME YOUR BABY

(As recorded by Barbara Lewis/
Atlantic)

ROGER ATKINS

HELEN MILLER

I'm gonna kiss you in a special way
Make me your baby I'll find a way

to please you everyday

Make me your baby, make me, make
me your baby

Kiss me, kiss me and baby you will see
Paradise is waiting for you and me

If you make me your baby

If you make me your baby.

You'll know a love no one has
known before

Make me your baby

A love that we will share forever
more

Make me your baby, make me, make
me your baby

Kiss me, kiss me and baby you will see
Paradise is waiting for you and me

If you make me your baby

If you make me your baby.

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•SUMMER NIGHTS

(As recorded by Marianne Faithfull/
London)

HENDERSON

STRIKE

Winter's almost gone

Oh, how I've waited so long for
summer nights

When there's magic in the air

And I don't have a care

All that matters to me is that you
are here on summer nights

At the end of the day

We can go down to the bay

And together hand in hand

We'll walk along the sand on
summer nights

There's a little cafe

Where we can hear music play

They keep the lights turned down low

It's a place where lovers go

And there you'll hold me tight

And say our love will always be this
way on summer nights

In our little cafe

We'll dance the night away

And we know our love will be always
true eternally

And as the moon begins to shine

I can see that you are mine on

summer nights

On summer nights.

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•FUNNY LITTLE BUTTERFLIES

(As recorded by Patty Duke/United
Artists)

LOR CRANE

JACK GOLD

BERNICE ROSS

I must be growing up

I'd like to run and hide

There's something going on

I'm all mixed up inside

Tonight he held my hand and when our
fingers touched

I felt butterflies, funny little butterflies.

I'm still a little scared

It happened much too fast

I'm still a little lost

Between what's coming and what's past

I know it's not a dream

It's lasted much too long

Each time I close my eyes

The feelings still so strong

Tonight I found it nice just to be a girl
and feel butterflies

Funny little butterflies inside.

I wonder if it shows

This strange new way I feel

This strange new feeling that

I simply can't conceal

Tonight he held me tight and all the while
we danced

I felt butterflies, funny little butterflies.

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tion.

•'ROUND EVERY CORNER

(As recorded by Petula Clark/
Warner Bros.)

TONY HATCH

Stop feeling sad now life ain't so
bad now

Round ev'ry corner round ev'ry
corner

While you're debating somethings
awaiting

Round ev'ry corner round ev'ry
corner.

When Columbus sailed away to
other shores

How could he imagine all that
waited for him

Round every corner round every
corner

Round every corner round every
corner.

Leave all the blue days think about
the new days

Ev'rything is yours now open all
the doors now

Round ev'ry corner round ev'ry
corner

What's the use of crying happiness
is lying

If you want a true love look for a
new love

Round ev'ry corner round ev'ry
corner.

Man will soon be standing on the
moon above

Just imagine all the things that
he'll discover

Round ev'ry corner round ev'ry
corner

Just forget the worries that you
leave behind

There are many things to do and
you can find them

Round ev'ry corner round ev'ry
corner.

You gotta stop sittin' there on the
shelf

You gotta start lookin' there for
yourself

Round ev'ry corner round ev'ry
corner

Round ev'ry corner round ev'ry
corner.

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•DON'T TALK TO STRANGERS

(As recorded by the Beau Brummels/
Autumn)

RON ELLIOT

BOB PURAND

Follow your own beaten path

Wander where you can't be grabbed

Beware of hidden dangers

And don't you go talking to strangers
babe.

Travel on the midnight roads

Ramble where the winds don't blow

Beware of hidden dangers

And don't you dare go unto strangers
babe.

In these raging days and nights look
upon what's black and white
And don't you go talking to strangers
babe.

Take leave of what's behind you

Go where no one will find you

Beware of hidden dangers

And don't you go running to strangers
babe babe babe.

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Music Inc.

WHERE IS IT ALL GOING?

by Fred Neil

{Listen to the music of Fred Neil, particularly "Travelin' Shoes," "Country Boy" and "Gone Again" from his "Bleecker & MacDougal Street" album and you'll dig where he's at. Fred is a ramblin' man... sort of a wandering minstrel who cares more about playing his music and traveling and being free than settling down.

When we first met Fred he was playing at the Night Owl in Greenwich Village being backed by drums, bass and vibes. They made music that you wouldn't believe. It was rock & roll and folk and country and jazz and blues all at once. The audiences every night—mostly hip teenagers—really dug the new sound.

Now Fred is in Canada, without the trio. The wanderlust got him. His group disbanded. No one, most of all Fred, knows where he'll be next or who he'll be making music with.

Next week he might be back at the Night Owl or the Cafe Au Go Go in the Village, or in Coconut Grove, Florida or in Canada or on the road. That's what Fred is living and singing about.

During his last stopover in New York, he taperecorded some of Fred's remarks on the Village, Bob Dylan, songwriting, the Beatles and other related topics. }

Bob Dylan sort of put the charger in everyone on the folk scene and got them going.


And Greenwich Village is one of the main sparkplugs of folk music. Everybody gets together for a few months and they absorb everything that's going on, then they go off wherever they go and write their music.

In pop music there's too much imitation. Songwriters continually try to come up with something that sounds like a record in the top ten because they figure "if it sold once, it'll sell again."

They were trying for so long to keep the kids down, instead of letting them hear what was really going on.

A lot of record producers are still trying for the same baloney sound. They're reluctant to try something new. I think they should let the music happen the way the new songwriters and singers are creating it.

If the music is good, or is saying anything at all, it's got to become commercial. And the only way to really do that is to make the commercial field come to you. Then you've got it.



Fred Neil's former vibes player Buzz Linhart at the Night Owl.

Roger Miller must have had a rough time when he first started writing his songs, because the record producers didn't want to hear them. They were only interested in hearing the "yeah-yeah" and "whoo-whoo".

The kids today are more hip than ever and they want to hear some honest songs for a change.

For example--and this is not a put-down on New York--the 13-14 year old kids who come down to the Village see the winos passed out in the hallways. It's not something they'll go home and tell their mothers about, but they see it and they know these conditions exist.

Folk music deals with stark realities like this. It's saying something that the kids know about.

You can't kid the kids anymore. They know--and they know that they know. They don't want all these wars and hassles and uproar all over the world. They know their parents have made a lot of mistakes and they want to see some peace for a change. Maybe when they grow up, the same thing will happen--who knows?

But at least they're trying more than any other generation. They're tired of all the baloney and they're saying just that. Much of this is responsible for the new interest in folk music. The lyrics are saying something.

I still don't know exactly where I'm going myself. I'm following the music, trying to write it as I see it, whatever it is. And if I can't see it, I'll even say that. Someone once said that in "Other Side Of This Life" I got away with saying "Would you like to know a secret...I don't know what the heck I'm doing!"

But at least I wasn't copping out.

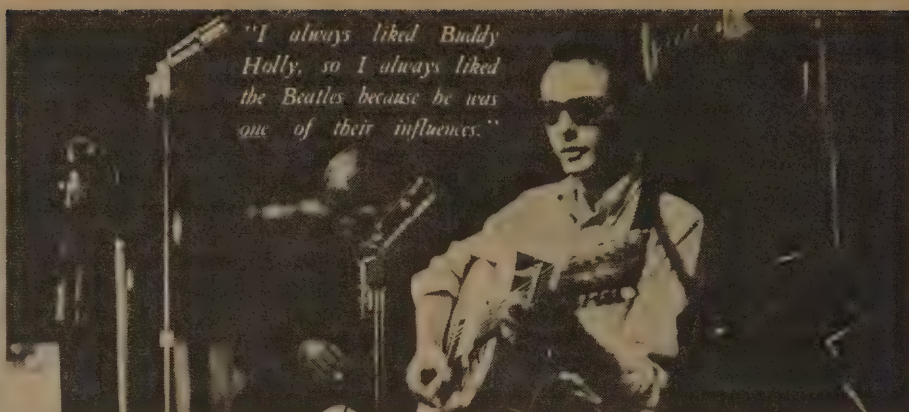
A song like "The Bells Of Rhymney" has been around for some time and now all of a sudden it's being done rock and roll. The kids are dancing to it. Once in a while they start singing the words to themselves. The message is bound to get across. It's going to reach them sooner or later. And if that's the way to get it to them, that's the way to do it.

(Ed note: "The Bells Of Rhymney" is in The Byrds' "Tambourine Man" album if you want to listen--or dance--to it.)

A lot of club owners complain about folk music. They say "It's nice, but you can't dance to it."

There are people like Phil Ochs who are writing some great things with a lot of message. Odetta says if you put a beat behind these message folk songs, some of it is bound to get across.

I always liked Buddy Holly so I always liked the Beatles because he was one of their influences. Holly had a beautiful sense of country music and folk music and never even knew it--he just sat down and wrote. He did the thing, as they say.



I think if Buddy Holly had lived, he would have been one of the most recognized people in folk music as well as in pop and country.

The Beatles got into the country thing, I don't know why--probably because they dug it.

The Beatles have the sound and the sincerity. That's why they succeeded, in my opinion.

The beginning for me was about 4 years ago at the Cafe Wha? on MacDougal Street. Bobby Dylan, Dino Valente, Lew Gosset, Mark Spoletter, comedians Godfrey Cambridge and Adam Keefe and myself all worked the Wha for almost a year together. The things that came out of that one little basement, all the people...so much has happened to these people since then.

Len Chander deserves much more recognition than he's gotten. But he's been so busy going to Mississippi. A lot of people now go on these marches and protests down there because "it's the thing to do." On his days off he used to come by and say "Who wants to get arrested?"

God knows where he is now. He could be in Mississippi because he believes in fighting for civil rights. But he's so busy doing that, he doesn't have much time for his music.

He's been another of my influences. He hates me to say this, but he took me by the hand to the Cafe Wha? about 4 years ago, put me on the stage and said "sing!" It was that simple. He started me off. He didn't know what he was doing--he created a monster, heh, heh.

Len comes up from Miami to work in the Village for a while, then he goes back down and hides like the rest of us. A guy can only take it for so long, then he has to get away.

Almost all the folk groups, when they started out, had nothing but Bob Gibson's chord progressions. Whether there were 3 or 5 in the group, they all sounded like Bob Gibson. He never got credit for this, which is ridiculous because he's one of the biggest influences in folk music.

I'd been in New York doing blues for a long time and I'd had it. But Gibson said I was doing folk music

and I should stick around because something was going to happen--and he was right--Gibson is far ahead of his time. He should be getting a lot more recognition.

Gibson was one of my big influences, and so was a girl named Karen Dalton. She's really a blues singer. She's disappeared now. No one knows where she is.

She comes into New York for a couple of weeks, then she can't take it any longer and she disappears.

Lonnie Johnson is a fantastic musician. They call him "folk" now, at one time he was labeled "jazz" and another time "blues". He's one of the best, but he has to work Canada--which is not bad--but he deserves wider recognition.

There's another man...I don't know where he is now--probably out sailing somewhere--who I think was one of the biggest influences Bob Dylan ever had--and that was Jack Elliot. Elliot was more or less a country singer. He didn't do as many protest songs as Bobby did, but Bobby sounds quite a bit like Jack. There's nothing wrong with that except, where's Jack now?

He comes into town every once in a while, gets bored and goes back out on the road again. He's one of those people who puts on his walking shoes and takes off--or his deck shoes and goes sailing.

Many of the people who were on the scene three years ago have come back again. Then they disappear. They're involved with the real thing.

In my opinion, most of blues and folk music are one. There's a lot of jazz in folk music too...and vice versa. The only thing that's stopping folk and country music from growing today is that they're not combined.

All forms of music should have a much wider range. They can be taken so much further.

But one thing that's slowing the growth of the music is the people themselves. By that I mean prejudice. Once this gets straightened out, I think the music will be much further into something new and great.



Platter Chatter

FOR YOUR LOVE introduced the YARDBIRDS to American audiences. Their first album is a collection of infectious rhythm & blues flavored numbers like "Got To Hurry," "My Girl Sloopy,"

"I Ain't Done Wrong," "A Certain Girl" and, of course, "For Your Love." (EPIC LN 24167)

DOMINATION features saxophonist Cannonball Adderley and a gigantic jazz orchestra arranged and conducted by Oliver Nelson. The music is loud, powerful and dynamic. Dig "Cyclops," "Shake A Lady," "Domination" or "Interlude" in stereo and you'll join the growing ranks of Adderley fans. {CAPITOL ST 2203}

THE ANIMALS ON TOUR includes "Boom Boom" and "I'm Crying," both recent hits, along with "Dimples," "Worried Life Blues," "Bright Lights, Big City" and a superb collection of hard-driving and funky tunes by one of England's most authentic R & B groups. (MGM E-4281)

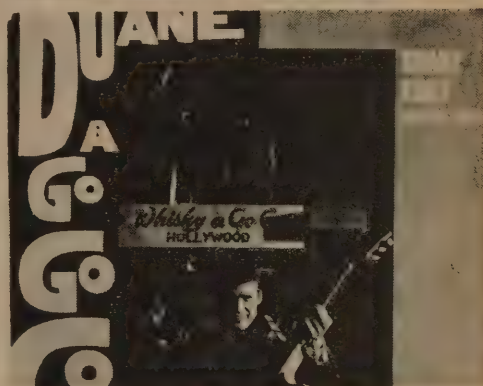
DUANE A GO GO GO will have you jumping up and down and wiggling around the minute you play this dynamic stereo album by Duane Eddy & the Rebels. The pounding rhythms are right in there for dancing. Also, dig the wailing harmonica on "Trash" and "Busted". A real treat for your ears and feet. {COLPIX SCP 490}

OUT OF OUR HEADS leads off with the Rolling Stones best song to date, "I Can't Get No Satisfaction." The Fivesome also does "The Last Time," "Play With Fire," two witty originals "The Spider And The Fly" and "The West Coast Under-Assistant Promotion Man," and lots more. Buy it, but please don't rob any blind men. (LONDON LS 3429)

SOMETHING'S COOKING is the wildest-sounding instrumental album we've heard in months. Swinging guitarist Howard Roberts, a wailing organ and a bright zingy brass section gas up a bunch of good old tunes like "Charade," "Bluesette," "Maniac" and "Cute". And they really take "A Hard Day's Night" far-out. A burning set, baby, in stereo, of course. {CAPITOL ST - 2214}

NOTHING BUT A MAN, the powerful, highly-lauded motion picture, used some of the top popular songs of the 1960's for its soundtrack. If your record collection still doesn't include groovy goldies like "Heat Wave" by Martha & the Vandellas, "Fingertips" by Stevie Wonder, "Mickey's Monkey" and "You've Really Got A Hold On Me" by the Miracles and "You Beat Me To The Punch" and "Bye Bye Baby" by Mary Wells, this album is your chance to get them all on one disc. (MOTOWN 630)

RAY BARRETTO-VIVA WATUSI! is full of surprises. Ever hear "Exodus" played as an Afro-Latin Mambo? Or the traditional English ballad "Greensleeves" with Conga drums? And what is that guy talking about on "Watusi '65"? Buy this unusual album of Latin-American-Rock & Roll and find out. You'll enjoy dancing to it, too. {UNITED ARTISTS UAL 3445}





THE

Around the country, in scenes like these, American folk music has been getting to more and more people through the many folk festivals held annually. Authentic folk artists, including many who have been recently rediscovered, have never had a larger and more receptive audience than they do today.

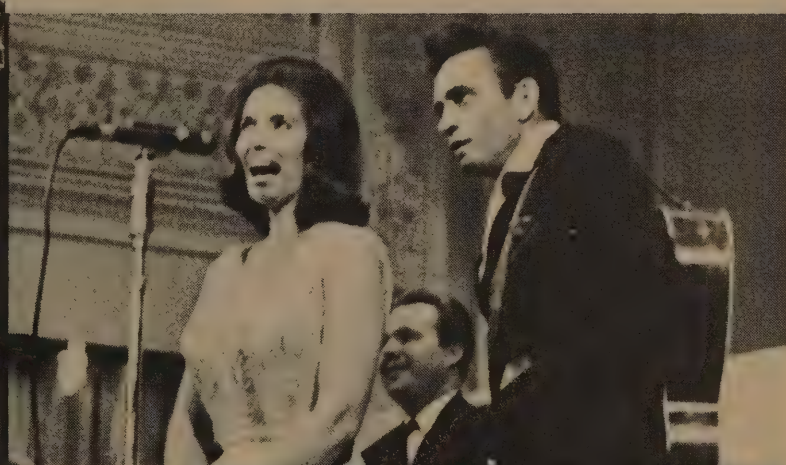
FESTIVAL



At Newport, Rhode Island, Bob Dylan was chased by a wild, grabbing, shouting, screaming pack of devoted fans who wouldn't leave him alone after his spellbinding workshop concert on Saturday afternoon. Ancient blues singer/guitarist Furry Lewis earned a show-stopping ovation in Chicago with his old-time showmanship. Chuck Berry, an electronically-propelled musical dynamo, rocked the rafters of Carnegie Hall, New York with "Memphis", "Sweet Little Sixteen", "Maybelline", "Johnny B. Goode" and all his other rhythm and blues classics.

Today, college students comprise a very large segment of the folk audience. Producers like George Wein and Manheim Fox, with their talent-filled concerts and tours, are making the music available to more people around the country.

Hit Parader covered three of the big festivals for this special issue. Writer Iola Devoe and photographer Ray Flerlage attended the Chicago festival, Jim Delehant was at Newport with notebook and camera, and Don Paulsen likewise captured the New York action in words and photos. The results of these reports are on the next three pages.



Folk festivals of one sort or another have been in existence for centuries, but it wasn't until the 1930's that they really became big-time operations. Folk music associations, intent on preserving authentic, traditional songs and dances, sponsored the earliest festivals. Gradually, folk music of other countries, brought to America by immigrants, was presented.



SCENE

Amplified guitars, city music, rhythm & blues, message and protest songs, popfolk, rockfolk and other innovations have been added during the last decade. ABC-TV's "Hoot-enanny" showcased folk sounds on network TV for two seasons.

NEWPORT FESTIVAL



Top left, young composer-Performers Gordon Lightfoot and Patrick Sky told how they write songs. Right, Mother Maybelle Carter & The New Lost City Ramblers perform old songs.

The afternoon workshops are the lifeblood of the Newport Folk Festival. Here, the performers talk about their music and show the audience what they can really do.

What impressed us most about the 1965 Newport Festival was the inclusion of all folk music. The excellent programs traced the origins and history of both Negro and Caucasian music in America. The Negro program began with African dancers and drummers and led into American work songs, early church music, music for dancing and picnics, Mississippi guitar styles, travelling minstrels, street singers and the barrelhouse boogie-woogie music of Chicago. Modern Rhythm and Blues was also represented by dynamic newcomers the Chambers' Brothers and Paul Butterfield's Blues Band.

Caucasian music began with traditional Irish and English balladeers and ran the gamut from cajun, hillbilly, bluegrass, country western to the commercially slick Joan Baez and Peter, Paul and Mary. Bob Dylan, of course, represented the new rock thing and was booed when he opened with electrified rhythm backing. He returned without the trio and the audience loved him. His appearance at a Saturday workshop drew a crowd that stretched as far as the eye could see as he walked back to his car after the performance. He was mobbed and police were called to hold the crowd back.

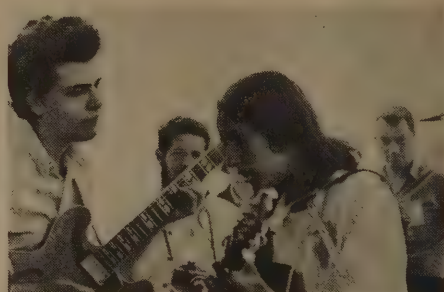
At another workshop, Bill Monroe, the daddy of bluegrass music, explained how Negro music influenced his mandolin style and eventually became part of country western music.

Vanguard Records recorded the entire festival including the workshop. Dylan was also recorded with the excellent guitarist Mike Bloomfield for future release on Columbia.

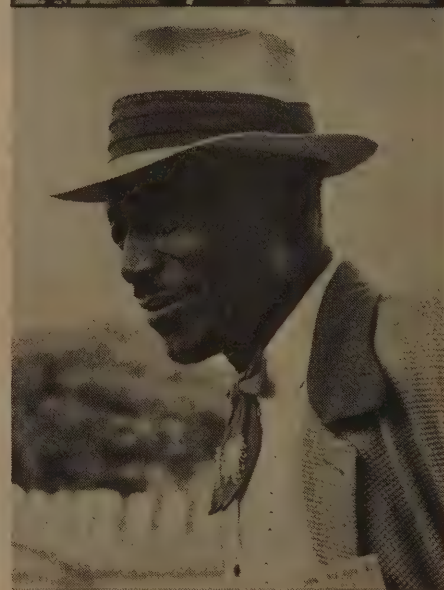
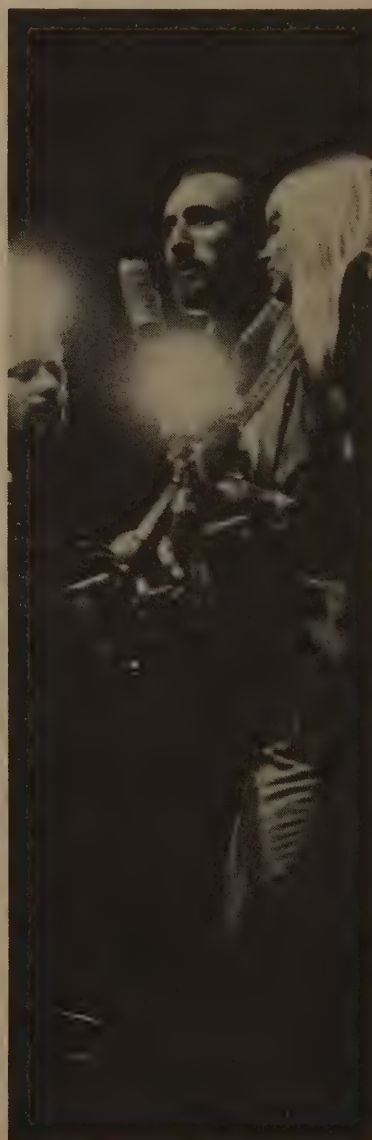
In the months ahead, more and more of the hip pop music fans will be digging the folk sounds. Folk festivals may well replace rock and roll shows as their favorite form of in-person entertainment.



Donovan sang "Universal Soldier," duetted with Joan Baez and ate some potato chips.



Electrified blues guitarist Mike Bloomfield who's backed Bob Dylan does likewise for Joanie Baez.



Left, perennial favorites Peter, Paul & Mary. Above, The Chambers Bros. play a melody on soda bottles. Below, the old blues artist Son House.



NEW YORK FESTIVAL



Headliners at Carnegie Hall included {l to r} Bob Gibson, June Carter, Muddy Waters and Buffy Sainte-Marie, the author of "Universal Soldier."

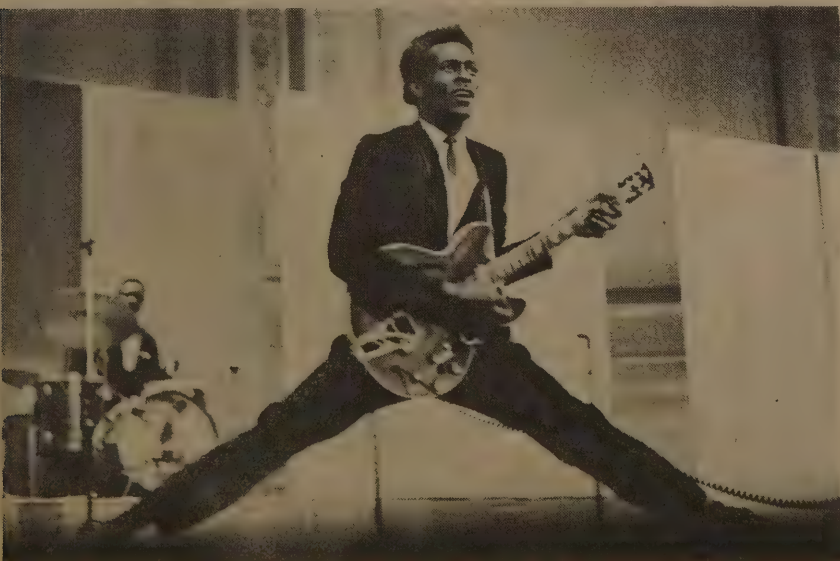


Left, Son House demonstrates his old-time guitar style. Right Mississippi John Hurt.



Dave Van Ronk sang his city blues. Sarah Ogan Gunning joined Doc Watson & Son.

The unbelievable reeling rocking Chuck Berry gave a performance that blew everyone's mind.



The New York Folk Festival was divided into nine concerts, each one built around a central theme. The opener, "The Evolution Of Funk" traced the development of the blues from the simple country folk tunes to the big city rhythm & blues of today. "Grassroots To Bluegrass To Nashville" presented a panorama of country music. "The Contemporary Singer-Composers" were featured in two concerts. "The Carl Sandburg American Songbag" closed the festival with a musical history of America.

Seventy-two year old John Hurt was there, playing his happy music and signing autographs for 14-year old girls. Chuck Berry stole two shows with his brilliant singing, guitar-playing and song-writing. The anti-war songs of Phil Ochs drew cheers from the predominantly draft-aged audience. Bill Monroe & The Blue Grass Boys rode up 5th Avenue playing Blue Grass music while perched atop a hay wagon.

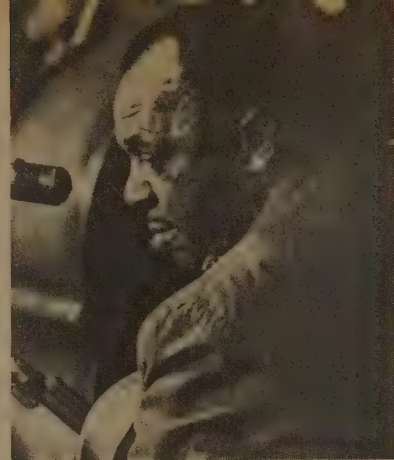
Muddy Waters, Johnny Cash, Patrick Sky, the Staple Singers, Bob Gibson, Jesse Colin Young, Dave Van Ronk, Buffy Sainte-Marie and dozens more gathered to sing of Mojos, "Dirty Old Egg-Sucking Dogs", that old-time religion, unfaithful lovers, the coal mines, social injustice, senior citizens, prisons, the cotton fields, railroads, human suffering and happiness and everything else expressed in American folk music.

On October 15th, the New York Folk Festival On Tour begins a 16 week concert series in 60 major cities around the country. Bob Gibson stars and is the musical co-ordinator. It's a show worth seeing.

Next year, the festival will be held outdoors at Shea Stadium in June for 3 days.



The New Lost City Ramblers have been a regular feature of the festival since its inception. Their repertoire is wide and varied, based on traditional folk songs. They play several string instruments.

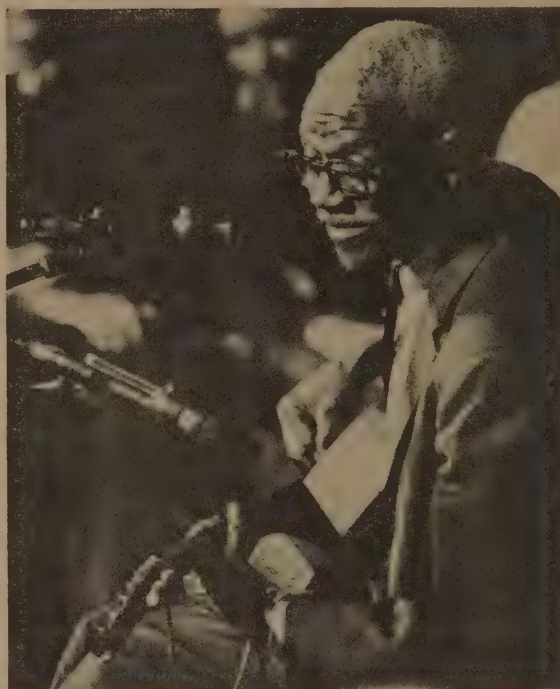


Chicago-based Big Joe Williams is one of Dylan's idols. They have dueted on an L.P.

CHICAGO FESTIVAL



Muddy Waters and his celebrated harmonica player James Cotton are a formidable team.



One of the unquestioned smash hits of the festival was master showman Furry Lewis and his fabulous bottle-neck guitar style.



Maybelle Carter was a member of the Carter Family, one of the first folk groups.

L to R, The Tennessee Jugbustlers, Yank Rachell, Joe Williams & Hammie Nixon.



This was the fourth year of a festival that had almost, from the time of its inception, become internationally admired for the maintenance of valid standards both in its booking and in its programming. To an overwhelming extent, participating artists were limited to those who (whether commercial or uncommercial -- professional or amateur) carried the ring of authenticity.

For three days a dazzling array of celebrated traditional folk talent paraded across the stage of the University of Chicago's Mandel Hall and through the reception and lecture halls of the nearby Ida Noyes Building. Maybelle Carter, Big Joe Williams, Mary Ross, Muddy Waters, James Cotton, the Lilly Brothers and Don Stover, Larry Older, George Armstrong, Doc Watson and his family, the New Lost City Ramblers jointly and individually, and the legendary Dock Boggs had all been heard. There had even been unscheduled "bonus" appearances by artists of such stature as Sleepy John Estes, Rosco Holcomb, Yank Rachell and Hammie Nixon.

A top country group was The Lilly Bros., featuring the banjo picking of Don Stover.



FIVE MOVIE REVIEWS AND RATINGS



THE GREAT RACE is a nutty, swinging pie-in-the-face-flinging old-time movie comedy in Technicolor & Panavision ranging from California to the Eiffel Tower, starring Jack Lemmon (playing 2 roles), Tony Curtis and Natalie Wood and a whiz-bang assortment of antique autos, gas-bag balloons, flimsy old airplanes and primitive rocket ships that crash, flash and go bump in the night. What more could you ask for? Jolly fun for one and all.



RAPTURE, for mature teens only, is a sensitive, off-beat, beautifully photographed tale of a troubled young girl, her widowed father, a lusty servant-girl and an escaped convict who changes their lives. Superbly acted by Melvyn Douglas, Dean Stockwell and a remarkably expressive 16-year old French actress, Patricia Goizzi.



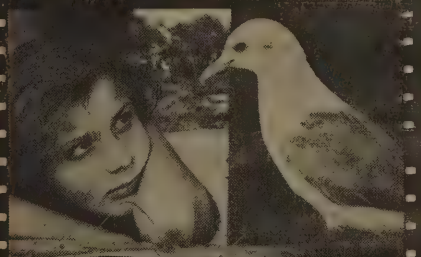
DARLING shows what happens to an overly-ambitious girl who goes social climbing by stepping on people. When she finally claws her way to the top (marriage to a wealthy prince) she realizes how futile it all has been. The British cast is headed by Julie Christie, Dirk Bogarde and Lawrence Harvey.



THE BEDFORD INCIDENT stars Richard Widmark as the fanatical commander of a U.S. Destroyer on peacetime submarine patrol in the North Atlantic. Tension builds as they track a trespassing Russian sub and close in for the kill. The ending is a real shocker. Sidney Poitier, James MacArthur and Wally Cox co-star.



ONCE A THIEF stars Ann-Margret, Van Heflin, Jack Palance and handsome French actor Alain Delon. It's all about an ex-convict who tries to go straight until his gangster brother forces him to pull "just one more job." Then the shooting starts, guys get killed and the ending will probably make you cry.



here they are -

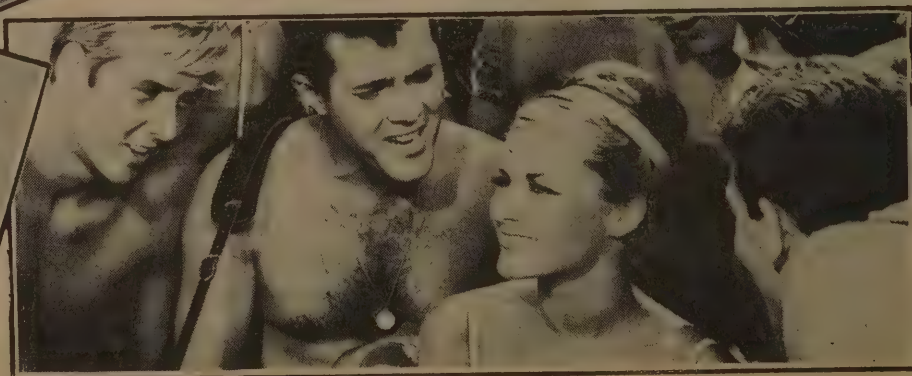
Brian Wilson, leader of the Beachboys, recently wrote a tune dedicated to one of America's most valuable natural resources -- the Californiagirl. The HP editors, being typical red-blooded American boys, dedicate these pages in a pictorial tribute to the sun-tanned West Coast beauties Brian immortalized in song. Besides, after all the pages of scowling hairy heroes like Dylan, Donovan and Sonny Bono in this issue, we have to brighten things up with a few toothpaste smiles.

This particular crop of beach girls can be seen in color and in action and in larger-than-life detail on your nearest friendly neighborhood drive-in movie screen. They're in American-International's latest treat for tired eyes, "How To Stuff A Wild Bikini."

Incidentally, Brian Wilson often appears in the beach movies as an extra. He does it for kicks. With all those girls around, we imagine it's pretty inspiring too... for songwriting, that is. As a songwriter who was making music long before Brian Wilson was even born once said, "A pretty girl is like a melody."

Such sweet music!

The Ca

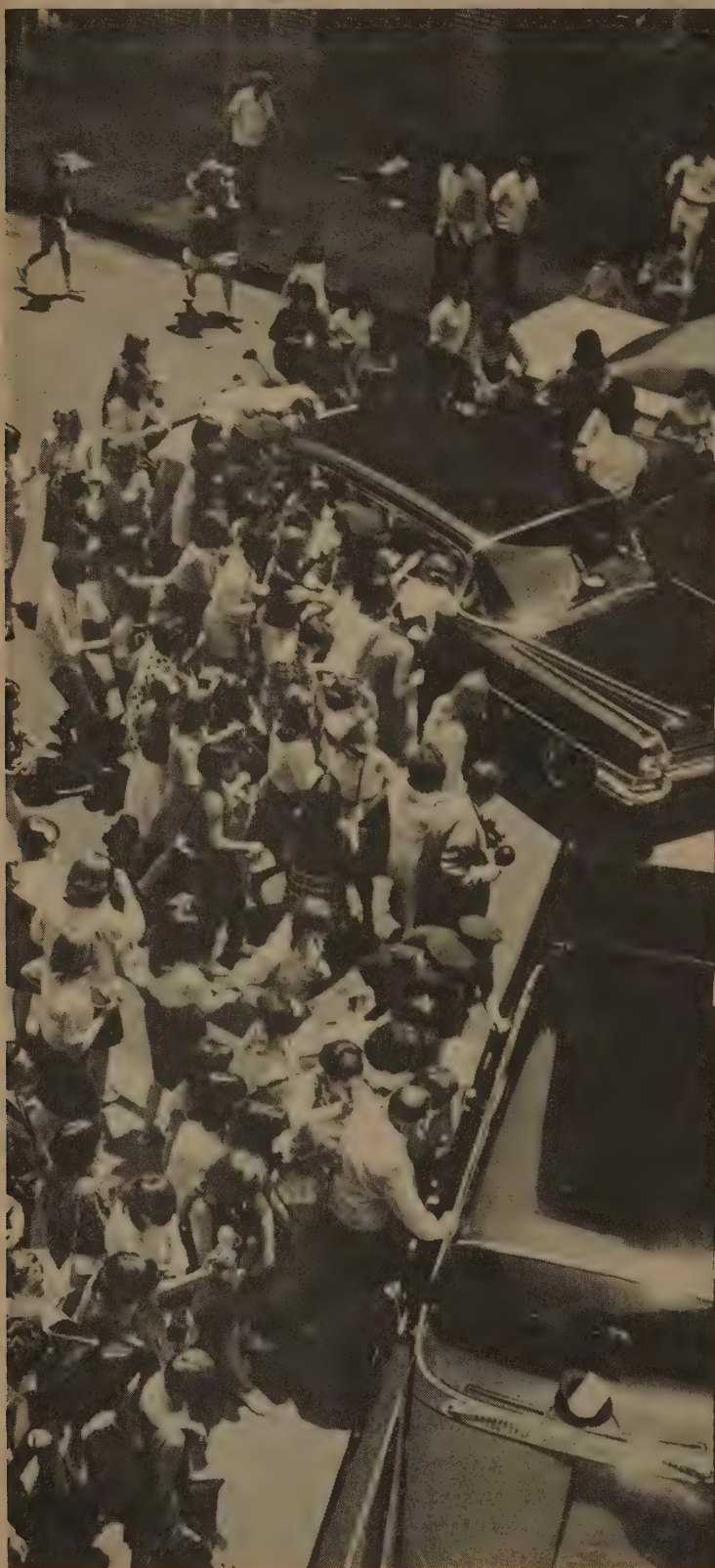


California Girls



EVERYTHING

is happening for



HERMAN NOONE



BARRY WHITWAM



KEITH HOPWOOD



KARL GREEN



LEK LECKENBY



After their N.Y. concert, the boys unplug their guitars and prepare to run. Note the miscellaneous garbage and junk onstage.

When a group gets real hot and has records all over the charts and starts riots everywhere they go and appears on all the TV channels and everything, their lives get pretty hectic. A singer can't even settle into a dentist's chair in peace. While he's sitting there with tubes and cotton and drills and fingers in his mouth someone is liable to come along and tell him he's just been chosen one of the ten best-dressed men in England and reporters want a statement from him right away.

When all this happened to Peter "Herman" Noone his first remark was undoubtedly, "Mffbzgx!" Then he removed the drills and fingers from his mouth and made a more formal statement. "Gads!" he exclaimed. "And all me clothes are missing!"

His trunk was somehow misrouted or lost between London and Los Angeles and, as of this writing, has not been located. The panic was on—to find Herman a suit that fit, so that he could meet with the swarms of newsmen and photographers who wanted statements from him. Herman, sporting his new suit, but still with the toothache, continued his busy schedule

which included taping appearances on the Al Hirt Show, "Fanfare" and "The Merv Griffin Show."

Then the group, Herman's Hermits, began a nationwide tour of one-nighters playing to capacity houses in most of the major cities and causing a few riots along the way. The highlight of the tour was an appearance at Pasadena's Rose Bowl, which has a seating capacity of 100,000 screaming Hermaniacs.

Lawmen around the country were startled that such a musically unwild, cool and sub-teen appealing group would necessitate the calling out of riot squads. Many police superintendents said they would no longer issue permits for "entertainment of this type."

(Memo to H.H. fans at concerts: Don't blow your cool.)

But even if Herman's Hermits have to curtail their in-person appearances, they'll be all over the movie screens. The five cute and cuddly singers make their cinema debut in MGM's "Where The Boys Meet The Girls," based on the George Gershwin musical "Girl Crazy."

The group's recent increase in popularity prompted producer Sam Katzman to give Herman a speaking part. Herman was once a stage and film child actor, much in the style of Shirley Temple.


He will portray one of the Cody College students in scenes with stars Connie Francis, Harve Presnell and Paul Anka. His presence at the fictional Nevada College is explained by identifying Herman as an exchange student from England.

Another movie is still in the planning stages.

Meanwhile, if your friendly local police chief has barred Herman's Hermits from your town, we offer as consolation these candid, behind-the-scenes Hit Parader exclusive photos of the group. We ran into them at radio station WMCA where they met Good Guys Jack Spector and Joe O'Brien and did a few station breaks like: "I'm Henry the VIII, I am, and you're listening to WMCA, you are!"

Cont. on Pg. 48

HERMAN'S HERMITS



AMERICAN DISCIPLES

of the new thing

(Continued from page 19)

5. THE BYRDS

The Byrds enjoyed their trip to England immensely. None of them had ever visited England but they had heard about the British scene in detail from Bob Dylan who, in addition to his authorship of their most successful numbers, is also their friend.

On their U.S. tour, the Byrds had with them a pied-piper—a bearded artist named Carl, with wild, black hair sprouting like corkscrews from his enormous domed head.

He achieved considerable local fame in Hollywood as the voluntary, unpaid "dance-leader" wherever the Byrds played. There was no show without Carl.

So the management decided to include

Carl on the tour, with 3 dancers. The idea was that in neighborhood "hops" across the country, local kids would be able to see the special stylized dancing which has grown up around the Byrds.

In every city, more and more dancers joined the Byrds. A slow caravan of Byrds-maniacs is now winding its way in carloads across America.

The Byrds' first Columbia release—"Mr. Tambourine Man" reached No. 1 on every chart including England. Their follow-up was a double-sided hit. One side, "All I Really Want To Do," is written by Bob Dylan; the second side, "I Feel A Whole

Lot Better," by group member Gene Clark, has also broken into the lists, giving the group two sides in Top 100.

Michael Clarke plays drums, harmonica and congas. David Crosby plays 6 and 12 string guitar and banjo. Chris Hillman plays bass, guitar, and mandolin and Gene Clark plays guitar, harmonica and tambourine. Their influences run from Sleepy John Ests to Carl Perkins to Lennon and Dylan. Unfortunately it doesn't show in their own music. We were very disappointed to hear the sameness of all the songs on their album. We suggest they listen closely to the Lovin' Spoonful.



6.

"You Were On My Mind," on the A & M label introduced We Five to radiol listeners. The members of the group are: Beverly Bivens (lead singer, low tenor to high soprano), Jerry Burgan (6-string acoustical guitar), Bob Jones (6-string electric jazz guitar and 12-string electric guitar), Pete Fullerton (acoustic bass, fender bass), Mike Stewart (5-string banjo, 6-string acoustic guitar and 9-string amplified guitar).

Bev's unusual brilliance and vocal range is the basis of our sound. Her genuine involvement in singing and desire to learn, makes her the spark of the group. She likes fashions, Chinese food and freedom.

Jerry, "the handsome one," gives us depth in our instrumental and vocal arrangements. His guitar work is the basis of the pop and Broadway show tunes we do. He likes punctuality, sirloin tips and love songs.

Bob's instrumental techniques are prominently featured throughout the "We Five" repertoire. He likes jazz, Teriyaki steak and surfing. His guitar playing punctuates what "We Five" say.

Pete played football and participated in track events while attending high school. He smiles a lot, likes tomato juice and is a dedicated vocalist-musician. He is one of the finest lyric tenors on our block.

Leader and arranger, Michael has all kinds of sounds banging around inside his head. His unusual ability to tailor songs makes him responsible for our direction. He likes Bach, banana shakes and antiques.

These are some of the new generation of singers, whose music can no longer be considered mere entertainment. They are telling it like it is.

7.

THE PAUL BUTTERFIELD BLUES BAND



Whatever you do, don't miss a new album on the Elektra label called simply "The Paul Butterfield Blues Band." Butterfield, the leader, formed the group about a year ago with lead guitarist Mike Bloomfield. Both of them played in various hard driving blues bands on Chicago's south side and met drummer Samuel Laz and bassist Jerome Arnold when the latter two were members of Howlin' Wolf's band. Guitarist Elvin Bishop has been Butterfield's life-long friend.

Butterfield has been playing harmonica

professionally for four years and covered as leader of Howlin' Wolf's band while the Wolf was touring England on a single. Previous to that he was in and out of school and recalls that his interest in music goes back to early childhood. He has an older brother who was a professional musician and through him Paul was exposed to all kinds of music.

At the 1965 Newport Folk Festival, they closed a blues workshop which had traced the origin of the blues from Mississippi to

Chicago. Alan Lomax, the famous folk -lorist who specializes in digging old ethnic folk songs out of obscurity, was the moderator of the program. He announced Butterfield's group with the sarcasm of a man who has lived too long in the past. "Let's see how much meaning these youngsters can get out of all those kilowatts and amplifiers." The audience went wild and we doubt that Lomax saw his old-time blues idols, Lightning Hopkins and Lon House, clapping their hands to the wailing blues of Paul Butterfield and his band.

Charlie McCoy

8.



Charlie was born in Oak Hill, West Virginia in 1941 and eight years later moved to Miami, Florida.

At the age of 8 he wanted to be a singing cowboy so he got a guitar for Christmas. He had an uncle who played, and he got Charlie started.

Shortly after, he saw an ad in a comic book -- "Play The Harmonica In 7 Days!!" Charlie sent in a box top and a dollar and got the harmonica. After he got it and learned a few songs, he discovered that his father played. Dad gave Charlie a few lessons and helped him get started.

At the age of 15, Charlie organized a band in Miami. He kept it until he moved to Nashville.

In high school, he was student director

of the chorus for 6 years. In his senior year, he played bass in the orchestra and started to study music theory.

He spent one year at the University of Miami, studying Music Education. At the end of the year he found that his urge to play was greater than his urge to teach.

Some of his friends in country music had left Miami and had come to Nashville. Charlie left and came to Nashville as a guitar player. He soon found that he was fighting a losing battle. In Nashville, great guitar players are a dime a dozen.

He then started playing his harmonica on some Demo sessions and one of the Demos he cut was "I Just Don't Understand". Chet Atkins heard the demo and wanted it for Ann-Margret and he request-

ed the same harmonica player on the demo.

Shortly after Charlie cut "Candy Man" with Roy Orbison. Both records became hits and suddenly the harmonica was in demand.

After breaking into session circles here, Charlie began to play other instruments. Since 1961 he cut "Cherry Berry Wing", and in 1962 "Rooster Blues", the first time he played harmonica on a record.

With the retirement of Archie Bleyer, he joined Fred Foster of Monument. He cut "My Babe" and "Harpoon Man" for his first 2 Monument Records.

Two of his biggest thrills in recording were cutting an album with Flatt and Scruggs and working the sound track of "Harem Scarum" with Elvis Presley.



9.

Jackie DeShannon

Recovering from the shock of your first encounter with the DeShannon cannon, your first reaction will probably be "Where on earth did she learn to do that". The answer is she didn't have to learn. It came along with the rest of her, as far as we can tell. At least it was there at the age of six when she was singing gospel in her own radio show in Murray, Kentucky. And now, fourteen years of entertaining later, "it" -- that magical "it" -- is now at its seasoned and matured peak. Here is where Jackie DeShannon has it over the other twenty-year-olds who suddenly click with a record of the calibre of Jackie's "What The World Needs Now Is Love". Suddenly they are names without being artists. They are lost

before they start. No amount of royalty checks can buy the hard experience of having appeared night after night, year after year in clubs, auditoriums, theatres, radio and T.V. studios in almost every state in the union. Jackie has appeared on bills with the all-time greats. Not only has she performed, she has watched, listened and learned, with the result that when she visited Britain last year she was hailed in the British Press as the next # 1 female singer. Europe's top teen idols have gone on record as idolizing Miss DeShannon... and this before the big record arrived! Here is an artist who doesn't depend on the songwriters to give her hits. If she did, she wouldn't have far to look. Together with

Sharon Sheely she forms one of the nation's biggest teams of song-smiths -- their hits have sold over seven million records -- songs like "Poor Little Fool", "Dum Dum", "Heart in Hand", "The Great Imposter" and many more. But in spite of her success as a songwriter, Jackie has always been and will be first and foremost a performer in the great tradition. She does not rely on her talent -- she works at it. Unaffected by the acclaim of show business insiders, she diligently perseveres under the guidance of her various singing, dancing and dramatic coaches in Hollywood..... More than any young talent to emerge this last decade, Jackie DeShannon is ready. Are you ready for her?

MARIANNE FAITHFUL and DONOVAN



THE REIGNING MONARCHS OF ENGLISH FOLK MUSIC

If Bob Dylan and Joan Baez are the king and queen of American folk music, Donovan and Marianne Faithfull are the title-holders in England.

Donovan is considered by many to be a carbon copy of Bob Dylan. Often Dylan fans in England heckle and threaten to kill the curly-haired Irishman.

Donovan has said that he admires Dylan, that he's met him, that they "get on good," and that he wishes people wouldn't compare them. But the similarities are unavoidable.

Both singers have had troubled childhoods, both have long hair, dress informally, live a rambling life, write & sing songs with a message, and both have been known to hang around with Joan Baez.

In fact, there are rumors that Baez dropped Dylan in favor of Donovan. Joan used to appear at folk festivals with Dylan all the time, but this year she was at Newport with Donovan. Joanie and Don have done a few anti-war demonstrations together in London too.

After he became famous with "Catch The Wind" and "Colours," Donovan released an EP in England featuring 4 anti-war songs like "The War Drags On" (a ballad of the Viet Nam fiasco) and "Universal Soldier."

"I've always wanted to try to use my position to do good," he said when the EP was issued. "As I get better known I'd like to try and make my songs a kind of force for a better world."

This shy, sincere young man is one of the rare entertainers who's willing to risk his career by doing what he strongly believes in. Even Dylan has never made so strong a musical commentary on the world situation.

Donovan is one of the most courageous of the new folk singers.

Marianne Faithfull isn't exactly a full-fledged guitar-strumming folk singer, but she does more folk-flavored material than any other popular female vocalist in England...and she looks folksy. She is lissom and lovely with long blonde hair and a

shy smile, and she confesses quietly to a liking for people who are "long-haired and socially unconscious."

Lovely, eighteen-year-old Marianne made her disc debut on London with an original composition by two of the Rolling Stones and their manager (Keith Richard, Mick Jagger and Andrew Oldham) entitled "As Tears Go By," coupled with a dramatic revival of the immortal "Greensleeves."

She was discovered by independent disc-producer, Andrew Loog Oldham at a party. Andrew felt she had "a face" that could sell records...how right he was.

Marianne is the daughter of Baroness Erisso. She has always been an ardent follower of popular music, and now and then she can still be heard singing her plaintive songs around the coffee-shops of Reading, England.

She will tell you that she is mad about Joan Baez, or Juliette Greco, or Bob Dylan whose highly emotional music she thrilled to when he was in England recently at the Albert Hall. There is a pronounced folk influence in her work.

She likes Marlon Brando, Woodbine cigarettes, poetry, going to the ballet and she loves to wear long evening dresses. Sometimes she wears round glasses like that dancing girl on Shindig.

Marianne Faithfull has been on Shindig and has made a few personal appearances in America. Her recent hits, "Come Stay With Me" and "This Little Bird," are available in the easy-on-the-ears LP **MARIANNE FAITHFULL** (London PS 423).

She was married this spring and is expecting a baby early next year.

These are England's leading folk soloists. Their chart successes have helped usher in the new worldwide folk music revival.

PHIL OCHS and

by Jane Heil



As everyone already knows, folk songs have come off the back porch and out of the pads, and are now very big business. Everybody listens to them and they get in the Top 40. That's very nice, but folk songs were, lots of them, originally protest songs, songs criticizing the established order, songs that said tunelessly what nobody dared to say outright. And the funny part is, they still are, but because Bob Dylan wrapped his first popular protest songs in ambiguities, people have started singing revolutionary songs without quite realizing it.

Well, you sure know what you're singing about when you're singing a Phil Ochs song. You're singing about Viet Nam, or racial injustice, or poverty, or pacifism, or capital punishment, or labor unions. And if you haven't really thought about the words much, there's a good possibility you'll suddenly think to yourself, "Hey - what did I just say?" And that's exactly the way Phil Ochs wants it.

PROTEST SONGS

"The whole point of my career is to prove that people do listen to the words," Phil told me in the bar next to the Gaslight in Greenwich Village, where he was appearing. "I'm using the folk idiom to comment on what's happening."

"Dylan and I are essentially doing the same things - on different levels. He's got more talent than I do, but he's not competition. Girls walk in and say, 'I used to like Bob Dylan but now I like you.' I hate girls like that."

(Let me set the stage a little better here. We're sitting in The Kettle of Fish. Ochs is exhilarated, overflowing with energy, moving his hands as he talks. He smiles a lot - a wonderfully relaxed smile. He speaks quickly, directly, and with tremendous intensity. He is a most likeable, and - to those who agree with him - admirable person. He talks much faster than I can comfortably commit to paper. Back to the young revolution.)

"It's in (a young person's) nature to respond to something good. I'm sure kids are interested in better things than sitting around the drugstore."

"The implications of these songs are incredible. I'm throwing musical stumbling blocks into the established order. The main one is, 'I Ain't Marching Anymore.' You won't see ME on Hullabaloo and Shindig and Ed Sullivan. They played my Viet Nam song on a Washington station. Some Senator objected to it. That makes me feel good."

"For the first time in American history there is a possibility that a large number - perhaps 10 or 20 thousand - of young Americans will not fight. They'll sooner go to jail. Every month more and more get dissatisfied. Pretty soon someone will investigate. They'll say, 'Who's the cause of this friction? It's partly us, of course - and our songs. But we have a point to make - unlike James Dean.'"

(Incidentally, if you missed things like James Dean, the Beat Generation, the beginning of American non-violent resistance, and the Kennedy Administration, this may not make all that much sense to you. The main thing is, Phil Ochs' songs and Phil Ochs' politics are inseparable. And as his music becomes more popular, so do his politics. And vice versa.)

The Gaslight's owner comes in, gently informs Phil he has three minutes to get onstage. Back at the Gaslight, before a full house, Phil sings songs like, "Draft Dodger Rag," "The Power and the Glory," "I Ain't Marching Anymore," "Days of Decision," "The Highwayman," "What's That I Hear?" and "Too Many Martyrs," all of which he wrote himself (he's written hundreds of songs). His voice is exceptionally pleasant, relaxed, slightly nasal. His tunes are beautiful. I suggest you listen to his second album, for Elektra, called, "I Ain't Marching Anymore."

Like Dylan, Phil does not join organizations - but he has raised a small fortune for civil rights organizations and for Appalachian relief. "My goal is not to become another Belafonte...not to make lots of money...not fame. There are things that are more important. To affect people in a good way, a Christian way. To show the real meaning of morality. Of facing responsibility. Music is my weapon, a catalyst. Songs are a great medium of communication."

"There's a great germinal period going on now. Dylan. Pinter. Baldwin. Dylan's already written a book. I'm going to make a movie." (Small interference here from his wife, a long-haired beauty named Alice. Apparently the movie is really awfully germinal. But it's the spirit that counts - like they say.) "Even Hullabaloo and Shindig, they're revolutionary in a sense."

More talk with Phil and Alice Ochs, with his manager Arthur Gorson (who quit college with him, originally, to become full-time agitators), with Jerry White, who has a folk music show on WJZZ, with J.R. Goddard, a music critic, and more of Phil Ochs' friends. Communicators all. More talk about this young revolution. And about singing and art and all the recent action in the arts.

At one point during Phil's show, an unsympathetic Midwesterner who'd come into the Gaslight by mistake said, "That guy's all screwed up." "Yeah," Phil answered, "but I'm all screwed in a good way."

And all I'm going to say is, whatever's going on in Phil Ochs' world, it sure is exciting to be there.



TIM HARDIN

the Singer's Singer

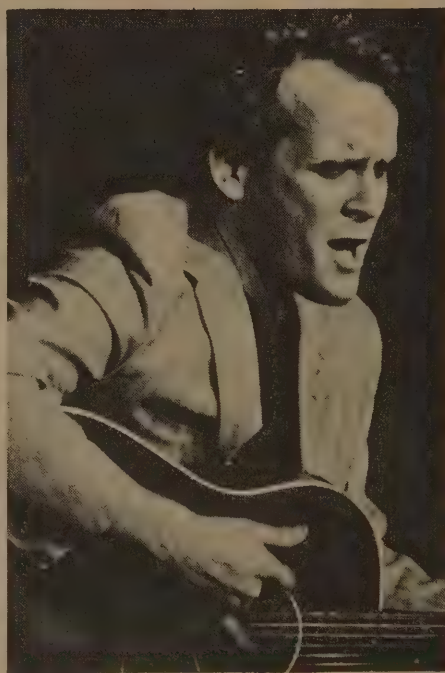
by Phil Ochs

Three years ago there used to be a small coffeehouse in Greenwich Village known as the Thirdside. Nobody got paid a salary for singing, so we all passed a basket after each set usually ending up with about three dollars. A lot of beginning performers would show up for a few days, make a little money and then disappear. One of these people was Tim Hardin, 20, a folk blues musician who was dissatisfied with what he was doing and was searching for new musical directions.

About the only thing I remember about him from that period was that he was much taken with the main character in the movie "Lonely Are The Brave" played by Kirk Douglas. He was a cowboy living in modern times who wanted an unrestricted life, but was continually hemmed in and was finally destroyed by society. Perhaps the identification was due to the fact that Tim is a direct descendent of the legendary gun-fighter, John Wesley Hardin.

He had originally come to New York from Oregon to go to acting school and like many others before him got lost in the crowd. Then without anybody taking much notice, he moved to Boston where the folk scene is notoriously tradition-oriented. This didn't deter him from deciding that the best way he could express himself on stage was to play an electric guitar and submerge himself completely in the hard-driving rhythm and blues idiom.

A couple of years later, the commercial folk boom was beginning to taper off and many hastily formed groups were breaking up under the pressure of lack of work. One of the best of these groups was the bluegrass act, the Knoblick Upper 10,000, whose banjo player Erik Jacobson, 24, had become greatly impressed with the Beatles, the concept of their act and their music. His years of work in the folk field had left him unsatisfied with his own music,



but he was convinced that out of the folk idiom would come a new and exciting form.

He also felt the key position to hold in the emergence of this new music was in independent record production. After breaking up the group, he started looking around for somebody to invest the small amount of capital he had saved up from performing. A couple of his entertainer friends gave him a lead on Hardin who had now built up an unusual reputation in Boston as a maverick blues stylist. On a gamble, Jacobson called him up and offered him money to come to New York and make a couple of dubs for him. Hardin agreed and after Jacobson heard him in person, he decided to make an extra investment to produce a whole album. He took the acetate of twelve songs around to the various record companies, finally settling with Columbia. As of this writing, Columbia has unfortunately failed to release anything of Hardin's.

While all this was going on, a club on Third St. in the Village, the Night Owl, decided to start hiring entertainment and under the management of Joe Marra, 32, the new rhythm and blues was chosen as the main concept of the club.

Tim Hardin was the first R & B act he hired and he played there many weeks in a row, giving him a much-needed outlet in a suspicious city. Somehow continually broke, he always managed to show up in a cab, running inside casually saying, "Hey Joe, you got a dollar, the cab driver's

in a hurry." Then the wiry 5' 7" musician with brown wavy hair and piercing eyes would get on stage and spend a few minutes tuning up with Buzz Lindhart on vibes and Felix Pappalardi on bass before setting the stage on fire with his projection of intensity. Often he wore a corduroy cap and coarse clothes, giving the impression that he was an earthy working man who also happened to play.

Unlike most folk performers who stand when they sing, Hardin projects a great authority by sitting in a hard wooden chair, keeping the rhythm with a loud-driving-pounding of his feet, and leaning forward to emphasize the relentless power and urgency of his music. It took less than a week for the appearance of the new Hardin to affect the other musicians of the Village. While not drawing huge crowds off the street, he achieved a more important success, that of holding a number of fellow musicians in awe.

He had developed a terse fast-vibrato phrasing, original jazz guitar stylings, the stage presence of an intense actor, and an incredible communication of gutsy feeling. Many have come to consider him as a potential white Ray Charles, with his sense of timing and melody, that rare depth that develops to a point where someone can legitimately be called a soul singer.

On any given night you could walk into the Night Owl and find such people as Bob Gibson, Bob Dylan, Judy Henske, Odetta, Bob Shelton, Albert Grossman, and perhaps half of the other village club owners.

Hardin had found his niche and had come home to roost. The impact of his musical ideas on the disorganized New York Folk crowd cannot be exaggerated. Every month his unique vocal mannerisms seem to crop up in a couple of already-established singers. He has been influenced by some of the best Negro phrasing and he's carrying this influence along with his folk orientation to the groups that are going to be controlling the mass market like the fast-rising Lovin' Spoonful who were formed by Erik Jacobson from the musicians who were hanging around the Night Owl.

Hardin only plays professionally now and then because of a restless nature so it's impossible to assume he'll make it to the top, but one thing is sure; he has all the makings of a legend, and when musical historians look back on this period to check the deepest roots and the most important influences and translators, Hardin will have to take his place along with Dylan, the Beatles and the rest.

•YOU BETTER GO

(As recorded by Derek Martin
Roulette)

BOBBY WEINSTEIN
LOU STALLMAN
TEDDY RANDAZZO

I know it's getting late

Just another kiss before you say
goodnight

Come on and hold me tight

Please don't close the door

I'm feeling something new

I never felt before

Just another minute more

I know it isn't fascination

Look at me, look at you falling
in love

It's gotta be love

I just don't have an explanation

Why do you, why do I

Suddenly see out of a crowd only

each other

Well, goodnight girl

I know that I won't sleep a wink

the whole night through

I'm gonna think of you after you go

I'd love to stay.

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Music Corp.

•HIGH HEEL SNEAKERS

(As recorded by Stevie Wonder/
Tamia)

ROBERT HIGGENBOTHAM

Put on your red dress, baby

'Cause we're going out tonight

Put on your red dress, baby

'Cause we're going out tonight

And wear some boxing gloves in

case some fool might want

to fight.

Put on your hi-heel sneakers

Wear your wig hat on your head

Put on your hi-heel sneakers

Wear your wig hat on your head

I'm pretty sure of you baby

Although you know you're

gonna knock 'em dead.

Put on your hi-heel sneakers

Wear your wig hat on your head

Put on your hi-heel sneakers

Wear your wig hat on your head

Although you're real nice

I'm pretty sure you're gonna

knock 'em dead.

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•JUST A LITTLE BIT BETTER

(As recorded by Herman's Hermits/
MGM)

KENNY YOUNG

He may send you flowers, baby, every
single day

But your fancy clothes from Paris will
have something to say

Now ain't that just a little bit better

Oh ho, oh ho, oh ho.

He'll take you out tonight in a shiny
new limousine

Give you furs and diamond bracelets, make
you look like a queen

But I could give you love, sweet sweet
love

Now ain't that just a little bit better

Oh ho, oh ho, oh ho

Love, love, love is what I could give ya

True, true, true love as long as I live.

Well, he may wanna buy a fancy mansion
on a hill

Where you'll live with him forever, baby

That ain't such a thrill

'Cause I could give you love, sweet, sweet
love

Now ain't that just a little bit better

Oh ho, now ain't that just a little bit better.

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HERMAN'S HERMITS

Cont. From
 Pg. 39



Herman smiles a lot while visiting WMCA.

We also covered their New York concert at the Academy of Music presented by Sid Bernstein. The audience was frantic, but they didn't riot. The kids in New York aren't that wild.

For the latest precious utterances of Herman, we give you this tape recorded transcript of the group's most recent press conference:

Q: What was your reaction when you were named one of England's top ten best-dressed men?

H: I was at the dentists when all these newspapermen came around. I thought it was all a joke, 'cause I had me jeans on an' everything.

Q: Do you know any of the other people on the list?

H: No.

Q: Will it be published?

H: Yeah. I saw it last year but I don't know exactly what it's all about 'cause I never expected to see meself in it.

(Herman, at age 17, is the youngest person to receive the award.)

Q: Congratulations on winning your award.

H: Thank you.

Q: Have you anything else to say about the award?

H: I thought it was a joke when I first heard it.

Q: Why?

H: You know, it sounded funny.

Q: What do you wear in general?

H: Well, at press conferences an' things I wear a suit, very charming.

Q: Is the title of your new movie "Where The Boys Meet The Girls?"

H: Yeah. "Where The Boys Meet The Girls."

Q: Do you have lines in it?

H: I do, yes.

Q: All of you are in it?

H: Yes.

Q: How many numbers do you do?

H: We do two numbers. One's written by a friend of ours in Manchester, one's a George Gershwin number.

Q: Are they both new songs? I mean that we haven't heard you do before?

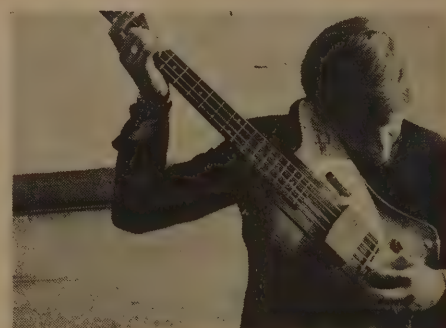
H: We've never done them before. The Gershwin tune's not a new tune. He wrote it before he died.

Q: Is the movie in color or black and white?

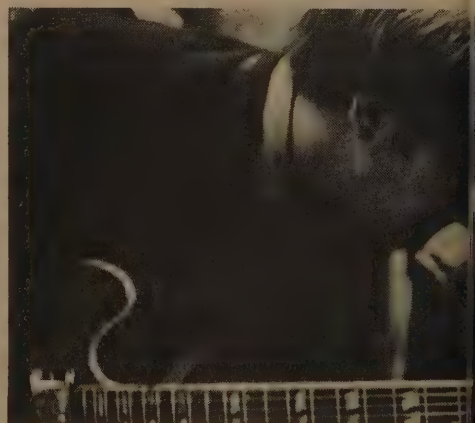
H: Yeah, it must be in color, 'cause everything around us on the set was colorful.



Their big concert.



"Bung Bung" goes Karl on his bass guitar.



Lek looks for his guitar extension cord.

Q: What's it about?

H: Well, we're drivin' through this big... I didn't really catch what was going on 'cause they only gave us the pages out of the script that we were in. So, we drove into like a big park on a limousine an' they took films of us singin', swingin', an' playin' our guitars. An' I was half on the bottom with a big ten-gallon hat on. It was great!



At the Academy of Music.

Barry signs autographs at WMCA. "No Place Like Space" is the group's 1st starring movie.



Fans often grab extension cords as souvenirs.

Q: Do you have another movie coming up?

H: Yeah. We're doin' another one in... is it October, no September, I think. It takes 30 days to film it on location.

Q: Is it full length about you?

H: Well, it's not full length 'bout us, but we're all in it.

Q: Do you stick to the script?

H: We just do a novelty act now an' then.

Q: Did you find as you traveled throughout America that there's any particular part of our country where your fans are a little wilder than in other parts?

H: Yep! New England I think mostly. 'Round Boston and Hartford, Connecticut and all those places especially around there.

Q: How do they compare to New York?

H: Well, you see we just don't get a chance to see the kids in New York. You know, we just jump in a car before they get us. But in New England maybe it's just that the security wasn't as good as in New York. But we did see a lot of bad things there.

Q: You didn't see all of New York but you've got an opinion.

H: Yeah, but, you know. We never got a chance to go directly on a tour. You run before you get a chance to see exactly anything.

Q: How does it feel to appear on the same bill as the Rolling Stones and top the show? Was it exciting, wonderful?

H: To play on the same bill with the Stones?

Q: Have you ever done it before?

H: Well, I mean it's not the sort of thing that I'm gonna scream about. Oh, it's nice to top the bill over here after them being bigger than us for years in England. Oh yeah! That was fun for us. You know the difference, 'cause in England they're nearly as big as the Beatles. Like only 27 steps behind an' we're about 57 steps behind the Beatles. But here we're a little bit higher than them. It's great you know. I don't think they like us.

Q: How do you feel about the success of your last two records?

H: Those two we recorded in the first place as a joke, yeah. "Mrs. Brown," just 'cause we liked the number we never expected it to be a hit.

Q: You are termed the hottest group that has come out of Britain with the hottest record that's #2 in world-wide history right now, "Henry The Eighth I Am." How do you feel about that?

H: I'm thrilled. I just can't say anything.

Q: Do you find audiences in England different from over here?

H: That's rather hard to say.

Q: What about the mobbing of girls?

H: It's great until you get thrown around.

Q: You enjoy it?

H: Yeah. Very much.

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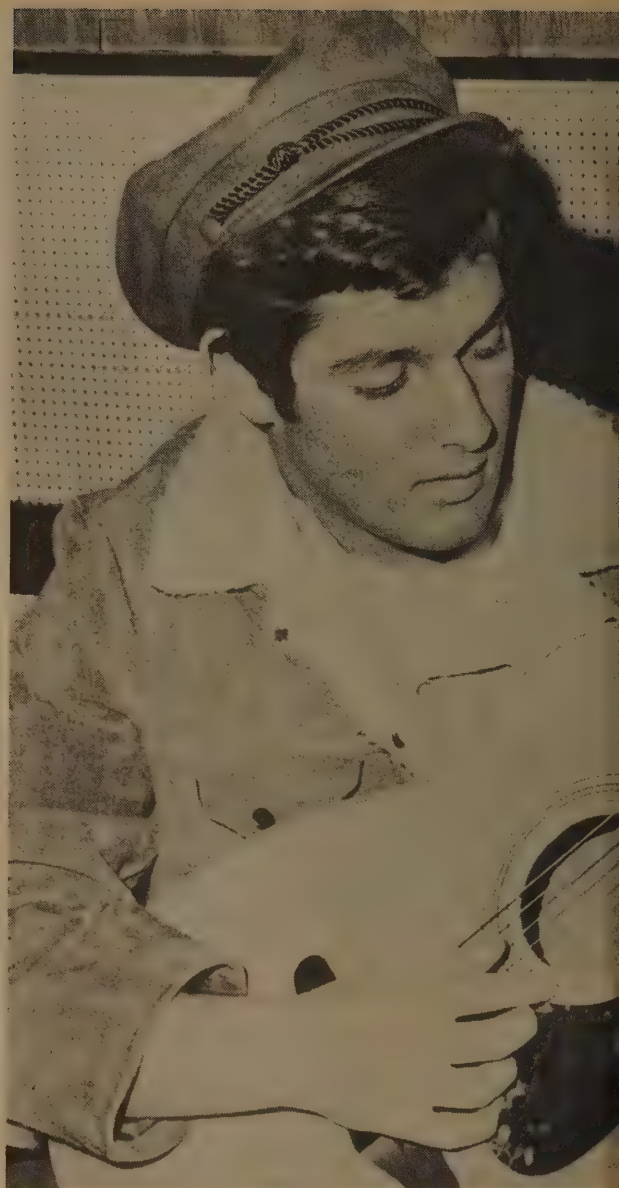
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PREFSLOAN



VOICE OF A GENERATION..



"I hate all these phony suburbanites," he says earnestly. "When I used to live in Long Island—which to me is a typically suburban area—everybody was verbally annihilating everybody else behind their backs. Then they'd all go off to Church and say, 'Thank God for giving us bread.' There's no major direction or road leading to the truth. College is no answer to finding the truth—that's just an answer for earning yourself \$35,000 a year so that when you get to be sixty you can take your first trip to Europe with your wife."

Since the advent of his hit song "Eve of Destruction"—a song which has been labelled everything by everybody—Flip has been inundated with telephone calls from all over the country. When asked if he belonged to any society, his reply was: "Only the Anaheim, Azusa and Kukamonga Sewing Circle, Book Review and Timing Association."

Comparisons have inevitably been drawn, as they always are when a new and different young talent arrives on our somewhat stereotyped beat scene. Many accuse Sloan of imitating Dylan, beaming smugly as they observe that before Dylan pioneered the folk movement, Sloan was writing surfing music. Sloan takes this criticism calmly, but very much to heart: "Bob Dylan," he says, "is like the greatest writer I ever heard. I don't mean to copy him—he just started me off into examining my own thoughts, which I had never done before."

Sloan is a prolific songwriter. Just released on Dunhill is his first record, teaming two of his own songs, "Sins of a Family," which takes a satirical probe into the adolescent mind of the female, and "This Mornin'."

"I have all these thoughts," he says. "I really cannot express myself without getting confused and contradicting myself—that's why I don't talk much. I say it all in my writing."

The voice of P.F. Sloan is not a voice of protest. It is more the voice of today's youth, the voice which asks for an explanation of the environment created for it by previous generations.

War is a subject constantly at the front of Sloan's mind, particularly with thousands of his friends and contemporaries being drafted every day. "I just wish somebody would level with us and let us know exactly what's happening," he says.

When you hear the work of P.F. Sloan, perhaps you will be able to view more objectively a world situation which prompts such lyrics from a 19 year-old boy.

His songs, however, are not confined to the hatred which exists in the world today. They are often self-analytic, sometimes poetically objective. Most of all, they are the voice of a generation—a generation which accounts for over half the population of the land we live in.

P.F. Sloan is a contemporary minstrel, a spokesman for the new young world. It is a world which asks questions and a world which requires answers, a world which seldom receives answers from the greater world outside.

P.F. Sloan—we call him Flip—is a wide-eyed young man of 19 with startled eyes and a cap which seems to grow on his head. Born in New York, he has been living in the sun and sea environment of California for almost ten years—an environment which boasts wealth, large cars, beautiful homes and beautiful girls. Flip wants and enjoys all these things, in direct contrast to the image once given to folk singers, that of raunchy, unmaterialistic kooks.

It is not necessarily materialism which he is fighting through the medium of his songs. It is the limited scope of thought so prevalent in contemporary society today, which often results in a distorted sense of materialistic values.

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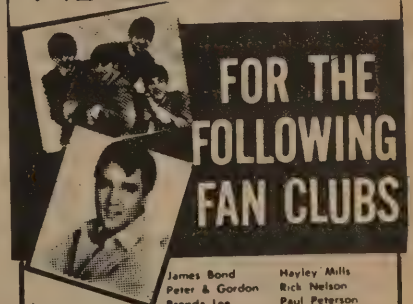
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By Jim Delehant

JIMMY REED

A Mississippi cum Chicago Blues-man named Jimmy Reed is one of the original practitioners of what everybody is just discovering. He holds the thankless job of getting knocked around on endless road tours and watching his rich, gutty music being stolen from under his nose. Many of the British and American rock and rollers have actually stolen Reed material and put their own names down as the credited writer. Progress, they say. But Reed doesn't care. He listens with a smile, as they come and go, and plays for his own people—*real* folk music. He doesn't sing pretty, he doesn't have long hair, he isn't handsome, but he's beautiful. His music is filled with a true love of people, travels, places and the humor of one who has seen and done everything. ("You ain't so big, you just tall that's all.")

Here's what Jimmy told us at the Apollo recently: "When I play harp, I blow all my breath into it. Don't know if I'll have any more breath left. I blow a 12-bar



Jimmy's blues are more basic than Chuck Berry's in his raw use of boogie woogie.



"If a cat don't doubt himself, he can make a whole lot of guys sit down. But I had to find I could do it first." Buy his Veejay LP. "The Legend The Man" and bear him at his best.

solo and all my soul comes out. That was a hard thing. Too old for that now./ Eddie Taylor and I used to sit under shade trees in Mississippi and play our guitars all night./ King Davis James tried to teach me harmonica but I learned myself./ When I play "Hold Me Close" that's where I get my soul. I play the rest for everybody else but I play that one for me./ What little blues I heard while I was in England ain't nothin' to talk about. Can't tell men from women over there. Everybody is everybody./ If a cat don't doubt himself, he can make a whole lot of guys sit down. But I had to find I could do it first./ In the old days nobody made a fuss about the blues they just listened to it./ The young people watch TV, do the twist, get upset by it and they like it./ I have six daughters and three sons and they like the blues. They play it all the time. I'm gonna give it up to them. They didn't have to pay for it, they learned from Pop. They play more blues than I can play./

Jimmy Reed was one of ten children born of Mr. and Mrs. Joseph Reed of LeLand, Mississippi. At the age of seven Jimmy was able to "pick out" on guitar the tunes that caught his fancy, and he learned the style famous to the Mississippi Delta Region. Being one of ten children, it was necessary for him to help earn his keep at a very early age, thus he received only three years of formal education. He left home at fifteen to get a job in the North. By the time he was twenty-two he was a hard laborer in the Valley Mould Iron Foundry in Gary, Indiana. In 1948, he decided he wanted to be a musician, and taught himself harmonica and the city blues style. He also was writing songs at that time. In fact it

might have been an overbearing employer at the Foundry who inspired Jimmy's "Big Boss Man."

For two years he spent most of his lunch hour practicing the guitar and singing. In July of 1950, he left his job and sought work as a blues singer on Chicago's South and West sides, playing his unique country-city blues style.

April 6, 1953, Jimmy requested an interview with Vivian Carter, popular Gary, Indiana D.J. and co-owner of the newly formed Vee Jay label. Vivian was so impressed that she immediately signed him. His first two recordings "Roll And Rhumba" and "Found My Baby" met with spotted success. Then came the big one "You Don't Have To Go" b/w "Boogie In The Dark" recorded in November, 1954.

For the first time Jimmy Reed was played on "POP" programs the length and breadth of the U.S.A., winning new fans with each spin.

Jimmy's "Good Lover" was, written by his wife, "Mama" Reed as was his hit, "Bright Lights And Big City." "Mama" is a big help to Jimmy in the writing of most of his songs, and at recording sessions she gets him in the right mood by singing with him. She usually sits behind him and relays his commands to the band or whispers the words to a song in Jimmy's ear as he is singing it. "Mama" is the second voice heard on "Big Boss Man."

When Jimmy Reed is out on the road, any musician may have occasion to "Sit In." On his recording sessions, Jimmy is usually accompanied by such able musicians as, Philip Upchurch on bass, Jimmy Reed, Jr. on bass guitar, Lefty Bates on guitar, Al Duncan on drums, and the Jimmy Reed, who plays both lead guitar and harmonica.

•ACT NATURALLY

(As recorded by The Beatles/Capitol)

RUSSELL MORRISON

They're gonna put me in the movies
They're gonna make a big star out of me
We'll make a film about a man who's
sad and lonely
And all I gotta do is act naturally.

Well I bet you I'm gonna be a big star
Might win an Oscar, you can never tell
The movie's gonna make me a big star
'Cause I can play the part so well
Well, I hope you'll come and see me in
the movies
Then I'll know that you will plainly see
The biggest fool that ever hit the big time
And all I gotta do is act naturally.

We'll make the scene about a man that's
sad and lonely
And beggin' down upon his bended knees
I'll play the part and I won't need
rehearsing
All I have to do is act naturally.

Well, I bet you I'm gonna be a big star
Might win an Oscar, you can never tell
The movie's gonna make me a big star
'Cause I can play the part so well
Well, I hope you'll come and see me in
the movies
Then I'll know that you will plainly see
The biggest fool that ever hit the
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And all I have to do is act naturally.

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•A LIFETIME OF LONELINESS

(As recorded by Jackie DeShannon/
Imperial)

BACHARACH DAVID

Since you left me
I'm finding out what heartbreak is
So help me, save me, you are the
judge and I'm your prisoner
Don't send me into a lifetime of
loneliness
Without your love I would die
Without your love I couldn't
even try to carry on

I was born to love you
Spare me a life of loneliness and tears
I believe when love is true
One hasn't got the right to turn to
someone new
One hasn't got the right to break
somebody's heart
The way you've broken mine

Come back I want you, need you
Bring back the love you shared
with me
Without you darling I'm such a
lonely human being
Don't sentence me into a lifetime
of loneliness
Without your love I would die
Without your love I couldn't
even try to carry on

I was born to love you
Come to my arms and rescue,
rescue me.

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☐ 90 day Plan \$7 (Save \$2)

- ☐ I enclose \$_____ send postpaid.
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PLEASE RUSH MY ORDER: I ENCLOSE 50c FOR SPECIAL HANDLING.

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• YESTERDAY

(As recorded by The Beatles/
Capitol)

JOHN LENNON

PAUL MCCARTNEY

Yesterday all my troubles seemed so far away

Now it looks as though they're here to stay

Oh I believe in yesterday

Why she had to go I don't know she wouldn't say

I said something wrong now I long for yesterday.

Suddenly I'm not half the man I used to be

There's a shadow hanging over me

Oh yesterday came suddenly

Why she had to go I don't know she wouldn't say

I said something wrong now I long for yesterday.

Yesterday love was such an easy game to play

Now I need a place to hide away

Oh I believe in yesterday

Mm mm mm mm mm mm mm.

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• KANSAS CITY STAR

(As recorded by Roger Miller/
Smash)

R. MILLER

Got a letter just this morning, it was postmarked Omaha

It was typed and neatly written offering me this better job

Better job at higher wages, expenses paid and a car

But I'm on TV here locally

And I can't quit, I'm a star

I'm on the TV grinnin', wearin' pistols and a hat.

It's a kiddie show and I'm a hero of the younger set

And the number one attraction is the super market parking lot

I'm the king of Kansas City, no thanks Omaha, thanks a lot.

Kansas City star, that's what I are

You ought to see my car

Big ole Cadillac goin' out west

Got rhinestones on my spokes

I got credit down at the grocery store

And my barber tells me jokes

And I'm the number one attraction at every super market parking lot

I'm king of Kansas City, no thanks Omaha, thanks a lot.

Kansas City star, that's what I are

You ought to see my car

Big ole Cadillac goin' out west

Got rhinestones on my spokes

I got credit down at the grocery store

And my barber tells me jokes

And I'm the number one attraction at every super market parking lot

I'm king of Kansas City, no thanks Omaha, thanks a lot.

(Stay tuned, we're gonna have a Popeye cartoon in a minute.)

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• SAD SAD GIRL

(As recorded by Barbara Mason/
Arctic)

BARBARA MASON

I'm a sad sad girl 'cause I no longer have you

I'm a sad sad girl 'cause our romance is through

You went away just the other day

You didn't telephone, left me all alone

I'm a sad sad girl, sad sad girl, sad sad girl over you.

I'm a sad sad girl because you did me wrong

I'm a sad sad girl 'cause you've been gone much too long

I feel like crying I'm almost dying

And I'm a sad sad girl, a sad sad girl, sad sad girl over you.

I loved you so, how much you'll never know

But now you're gone and the thought still lingers on

I'm a sad sad girl, a sad sad girl, sad sad girl over you.

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• RESCUE ME

(As recorded by Fontella Bass/
Checker)

C. SMITH

R. MINER

Rescue me, take me in your arms

Rescue me I want your tender charms

Cause I'm lonely and I'm blue

I need you and your love too

Come on and rescue me

Come on baby and rescue me

Come on baby and rescue me

Cause I need you by my side

Can't you see that I'm lonely—

rescue me

Come on and take my heart

Take your love and conquer any part

Cause I'm lonely and I'm blue

I need you and your love too

Come and rescue me

Come on Baby and rescue me

Come on baby and rescue me

Cause I need you by my side

Can't you see that I'm lonely

Rescue me, take me in your arms

Rescue me I want your tender charms

Cause I'm lonely and I'm blue

I need you and your love too

Come on and rescue me

Come on baby, take me baby

Hold me baby, love me baby

Can't you see you need a baby

Can't you see that I'm so lonely

Come on baby and take my hand

Come on and be my man

Cause I love you

Cause I want you

Can't you see that I'm lonely

mmmmmmmm, mmm,

Come on baby, take me baby

Hold me baby, love me baby

Can't you see you need a baby

Come on baby, squeeze me baby

mmm, mmm

Can't you see that I'm lonely

Rescue me, rescue me

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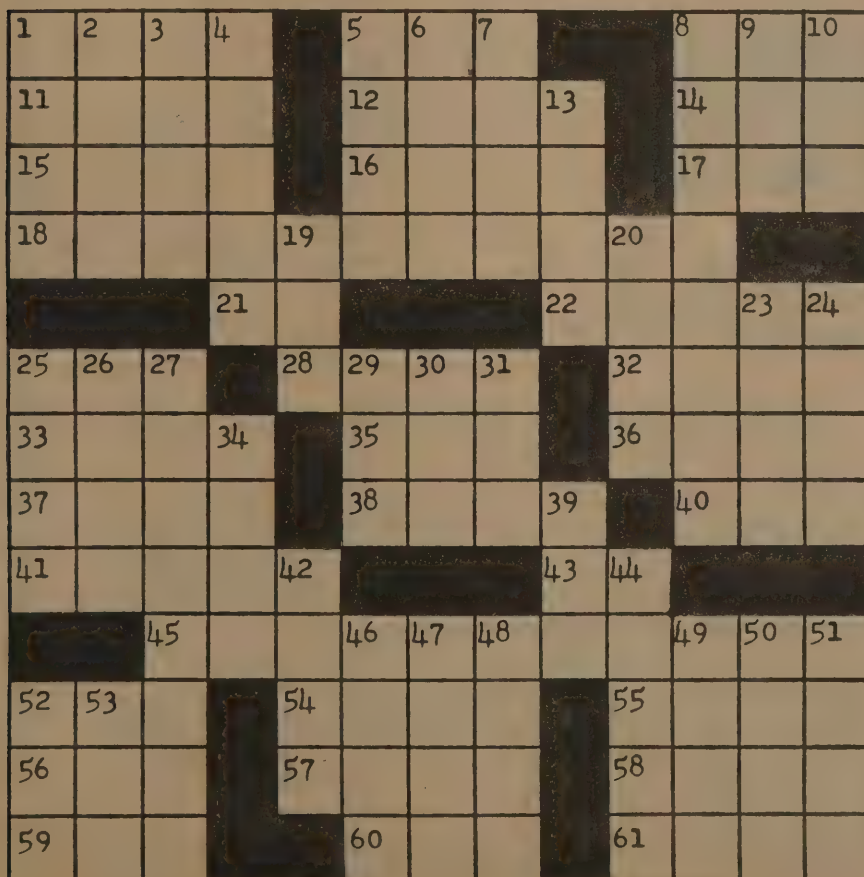
- 1 Thick slice
- 5 Sum up
- 8 The --- from
U.N.C.L.E.
- 11 Opportunity
- 12 Change direction
- 14 --- Gershwin
- 15 Open surface
- 16 Norway's capital
- 17 Fishing snare
- 18 Female singing
star (2 wds.)
- 21 The man
- 22 Upright
- 25 Jalopy
- 28 The Kingston ---
- 32 --- Fitzgerald
- 33 Excited
- 35 --- Gabor
- 36 Open-handed blow
- 37 Bill of fare
- 38 Dick Van ---, actor
- 40 --- and outs
- 41 Meet The ---
- 43 -- Martino, singer

- 45 Female singing
group (2 wds.)
- 52 --- Linkletter
- 54 --- Horne, singer
- 55 Flutter
- 56 Caustic solution
- 57 --- Domino
- 58 Notion
- 59 --- Paul, guitarist
- 60 Great deal
- 61 Dispatched

DOWN

- 1 --- Kenton,
bandleader
- 2 Italian coin
- 3 Prayer ending
- 4 The --- Boys
- 5 Admit frankly
- 6 --- Arnaz
- 7 Small valley
- 8 Liza ---, singer
- 9 Have being
- 10 --- King Cole
- 13 --- Maddox
- 19 Eventually
- 20 Raw minerals
- 23 Social group
- 24 Bugle call
- 25 Group of tents
- 26 Maturing agent
- 27 Female singing
group
- 29 --- Skelton
- 30 Vine
- 31 Timber tree
- 34 Pour out
- 39 Hearing organ
- 42 Ego
- 44 Jerry ---,
comedian
- 46 Fasten securely
- 47 Biblical preposition
- 48 Time gone by
- 49 Manufactured
- 50 Not odd
- 51 Chair
- 52 Everyone
- 53 Cereal plant

ANSWER ON PAGE 59



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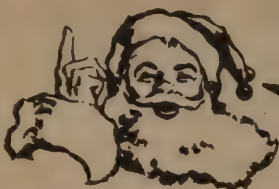
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•HOME OF THE BRAVE

(As recorded by Jody Miller/
Capitol)

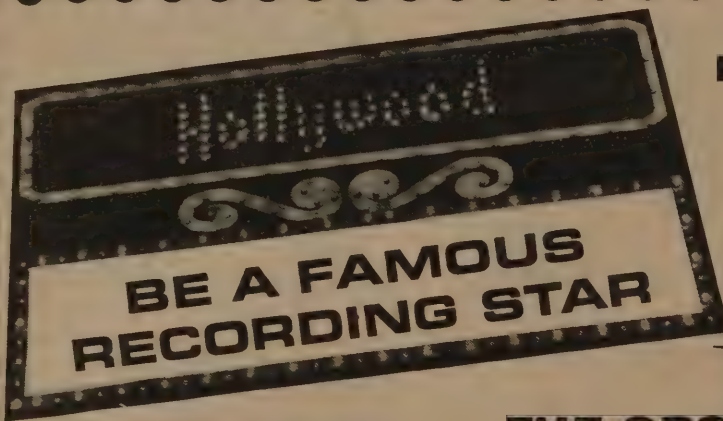
**BARRY MANN
CYNTHIA WEIL**

The school board says he can't
come to school no more
Unless he wears his hair like he
wore it before
The P.T.A. and all of the mothers
say he ought-a look like the others
Home of the brave, land of the free
Why won't you let him be what he
wants to be

The kids all laugh at his hair and
his funny clothes
And more than once he's gone home with
a bloody nose
He's not like them and they can't
ignore it
So they all hate him for it
Home of the brave, land of the free
Why won't you let him be what he
wants to be

Why he never hurt nobody, why
doesn't he belong
Why, cause he's a little big diff'rent
Tell me why is that so wrong
Everybody says shouldn't take his
part
But when they put him down
How it breaks my heart
Instead of all the trouble they
hand him
Why don't they try to understand
him
Home of the brave, land of the free
Why won't you let him be what he
wants to be.

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WHAT'S NEW...

PUSSYCAT? ..TOM JONES? ..PUSSYCAT? ..TOM JONES? ..PUSSYCAT? ..TOM JONES? ..PUSSYCAT? ..TOM JONES?



"I'm an aggressive singer," said Tom Jones peering at us somewhat sleepy-eyed over his late-morning cup of tea. If we hadn't been familiar with his dynamic, virile-sounding vocal style we would have found it difficult to believe.

Sitting in his hotel room where we had awakened him for the interview (the hotel switchboard hadn't given him his morning wake-up call or his alarm clock hadn't gone off or something like that), Tom seemed the direct opposite of the hard-rocking wailer from Wales we had seen the previous night on the Ed Sullivan Show.

This was Tom's first visit to America, shortly after "It's Not Unusual" made the charts. Our first task was to find out a little about his background.

Tom was born Thomas Woodward in Pontypridd, South Wales 25 years ago. He held a variety of jobs, like in a glue factory and paper mill and as a construction worker and door-to-door salesman. He used to sing at local clubs after work every evening.

"When I was a teen-ager all I listened to were American records because they swung more than British ones." Tom dug Elvis Presley, Frankie Laine, Little Richard, Bill Haley, Tennessee Ernie Ford, Solomon Burke and Jerry Lee Lewis. "He's my favorite," said Tom, "I have everything he's done."

Tom eventually acquired a group and a stage name, and in 1963 "Tommy Scott and his Saturdays" made their first trip to London. For the next 9 months they went back and forth between South Wales and London, working theatres, ballrooms and resorts.

In 1964, Tom met Gordon Mills who not only became his manager, but wrote Tom's first hit "It's Not Unusual" in collaboration with arranger Les Reed.

"There was already a Tom Scott when I signed my first recording contract, so I went back to using my real name. I just dropped the Woodward. Also, at that time the movie 'Tom Jones' was very popular."

Soon Tom Jones the singer became very popular in England. He added a saxophone and 2 trumpets to the drums, bass and 2 guitars in his group, changed their name to The Squires and earned a reputation as the most exciting single singer in England.

"Why haven't there been any other solo British singers making an impact in America?" we asked.

"Actually, there are solo singers," replied Tom, "but they're not billed that way. For example it should be 'Eric Burdon And The Animals' or 'Paul Jones And Manfred Mann'."

"Why haven't there been any female groups from England?"

"The girl groups there aren't very good. They all try to sound American. The only real good ones are 'The Breakaways,' 3 girls who stay in London backing other singers on recording sessions.

"Of course, solo females have succeeded in America—like Dusty Springfield, Cilla Black and Sandie Shaw."

"In your opinion, Tom, how did the British music boom begin?"

"When the Beatles came along, they were just like Presley was 10 years ago—there was nothing in their way. The only real big star in England was Cliff Richard, but the kids needed a raver...some good beat music. The Beatles brought us back to rock...and the Chuck Berry sound."

"How about the long hair?"

"A lot of people in England have been wearing long hair for a long time. The Beatles brought it into the pop music area."

We noticed an LP next to a portable phonograph on the coffee table.

"Is that your first album, Tom?"

"It's the English version. There are 16 songs on it. We have to pick a dozen of them for the American album."

We listened to some of the cuts. A wailing piano, organ and saxophone began Tom's hard-driving version of the Chuck Berry classic, "Memphis."

"There have been a lot of singles of that one," said Tom, "but I wanted to do it my way. In England, because there are 16 tracks in an album, you have more freedom to do what you want. You can do more 'throwaway' numbers that aren't



CONT. ON NEXT PAGE

...TOM JONES?

Cont. from pg. 57



commercial. Here's another one..."

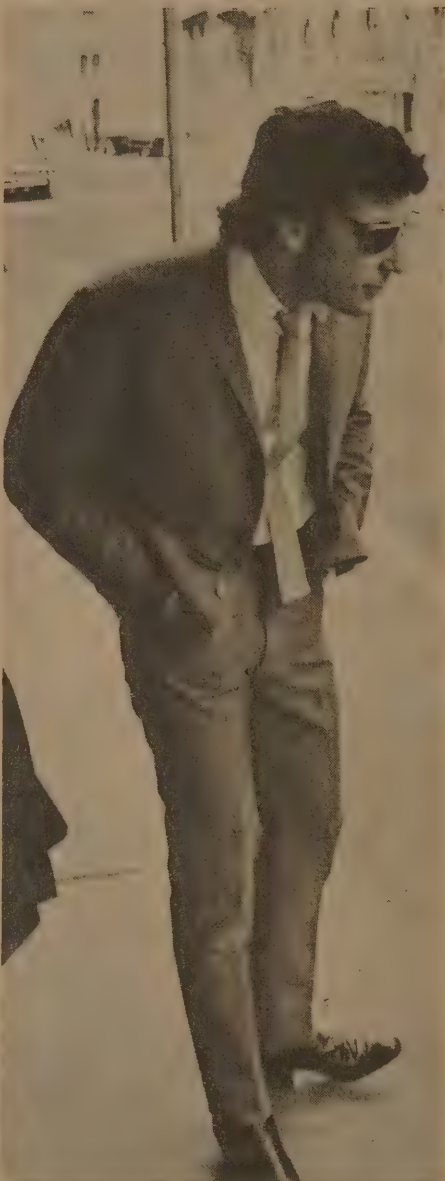
Tom moved the needle to the rocking "Skye Boat Song."

"It's a Scottish traditional song. Again, it's not intended to be commercial."

"What do you look for when you're recording a 'commercial' single?" we asked.

"It should have a bit of a meaning and tell a bit of a story. If it's a ballad, I live the part. When I do a rocking number, I really give it the gun. I don't like an in-between type song."

Tom told us he was apprehensive when his first single, "It's Not Unusual" was released in England: "It sounded 'American'



and I thought maybe it wouldn't go. But it came into the charts at 21. I guess the English kids still go for an American accent."

He leaned back and smiled. "The funny thing is, a lot of people in America said they liked the record because they thought it sounded British."

"What are your future plans, Tom?"

"One thing I'm looking forward to is taking a screen test. If I'm good, I'd like to act."

Tom's favorite actors are American—Marlon Brando, Kirk Douglas and Paul Newman. When he was younger, Tom and his friends used to prefer American films. "British movies used to be corny. You could tell the players were acting. But



Tom recorded "What's New Pussycat?" for the movie soundtrack but never expected it to be released as a single. He doesn't think it represents a good example of his vocal style. He prefers songs like "With These Hands." Find out more about Tom in this exclusive interview.

they've been getting better. I thought 'Tom Jones' was good."

"Besides acting, do you have any other as-yet unfulfilled ambitions?"

"I'd like to go to Nashville, Tennessee and maybe record there," Tom said. "And my father still works in a coal mine. I want to let him retire."

But it's not likely that Tom will be retiring at an early age. "I'd like to help keep pop music alive," he told us. "It's something the teen-agers have to themselves. Adults say the kids are crazy to buy records and listen to all the singers. But they're getting rid of their excess energy dancing and listening to the records. It's a good, healthy thing."

•KEEP ON DANCING

(As recorded by The Gentrys /
MGM)
RICHARD A. SHANN
ANDREW M. LOVE
JONES
Keep on dancing
Keep on doin' the twist
Shake it, shake it, shake it, baby
Come on and shake it like this
Now you're in the know
Come on and do the locomotion
Well, don't hurry me away
Shake it, shake it, shake it
'Til the break of day
Keep on dancing and a-dancing.
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and Press Music.

•DO YOU BELIEVE IN
MAGIC

(As recorded by the Lovin' Spoonful /
Kama Sutra)
JOHN SEBASTIAN
Do you believe in magic
In a young girl's heart
How the magic can free her
Whenever it starts.

And it's magic
If the music is groovy
It makes you happy
Like an old-time movie.

I'll tell you 'bout the magic
And free your soul
But it's like trying to tell a stranger
'Bout a rock 'n' roll.

If you believe in magic
Don't you bother to choose
If it's jug band music or rhythm and blues
Just go on listening
It'll start with a smile
That won't wipe off your face
No matter how hard you try.

Your feet start tapping
And you can't seem to find
How you got there
So just blow your mind.

If you believe in magic
Come along with me
We'll dance until morning
Till there's just you and me
And maybe if the music is right
And we'll go on dancing baby
Then you'll see how the magic's in the music
And the music's in me.
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Solution for puzzle
found on page 55

S	L	A	B		A	D	D		M	A	N			
T	I	M	E		V	E	E	R	I	R	A			
A	R	E	A		O	S	L	O	N	E	T			
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C	A	R		T	R	I	O		E	L	L	A		
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•JUST YOU

(As recorded by Sonny and Cher/Atco)

SONNY BONO

With his big brown eyes he came by my
way

I didn't know then what he had to say
I could tell that he felt bad by the way
he looked

That he was sad, oh yeah.

Sometimes you hurt me baby

I don't know why

I'll always love you baby

Till the day I die

But when you look at fellows baby

I get jealous

I only live my life for you.

Anything you say I'll do, live for you
I'll die for you

I'll even climb the mountains, the

mountains high

For you, you, just you.

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Cotillion Music Inc.

•EVE OF DESTRUCTION

(As recorded by Barry McGuire/Dunhill)

P.F. SLOAN

The eastern world it is explodin'

Violence flarin' and bullets loadin'

You're old enough to kill but not for votin'

You don't believe in war

But what's that gun you're totin'

And even the Jordan River has bodies
floatin'

But you tell me over and over and over
again, my friend

Aw, you don't believe we're on the eve
of destruction.

Don't you understand what I'm tryin'
to say

Can't you see the fear that I'm feeling
today

If the button is pushed

There's no runnin' away

There'll be no one to save with the
world in a grave

Take a look around you boy

It's bound to scare you boy

But you tell me over and over and
over again, my friend

Aw, you don't believe we're on the eve
of destruction.

My blood's so mad feels like coagulatn'
I'm sitting here just contemplatin'

You can't twist the truth

It knows no regulation

And a handful of senators don't pass
legislation

Marches alone can't bring integration

When human respect is disintegratin'

This whole crazy world is just too
frustratin'

And you tell me over and over and over
again, my friend

Aw, you don't believe we're on the eve
of destruction.

Think of all the hate there is in Red China
Then take a look around to Selma,

Alabama

You may leave here for four days in space
But when you return it's the same old
place

The pounding of the drums and pride
and disgrace

You can bury your dead but don't leave
a trace

Hate your next door neighbor

But don't forget to say grace,

And you tell me over and over and over
again, my friend

Aw, you don't believe we're on the eve
of destruction.

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•TREAT HER RIGHT

(As recorded by Roy Head/
Back Beat)

R. HEAD

I want to tell you a story every
man oughta know

If you wanna little lovin' you gotta
start real slow

She's gonna love you tomorrow
if you just treat her right now.

Oh squeeze her real gentle

Gotta make her feel good

Tell her that you love her

Like you know you should

'Cause if you don't treat her right

She won't love you tomorrow.

If you practice my method

Just as hard as you can

You're gonna get a reputation as
a lovin' man

And you'll be glad every night

That you treated her right.

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Co.

•LET'S HANG ON

(As recorded by The 4 Seasons/
Philips)

CREWE

RANDELL

LINZER

There ain't no good in our goodbyeing
True love takes a lot of trying

Oh I'm crying

Let's hang on to what we've got

Don't let go girl we've got a lot

Got a lot of love between us

Hang on, hang on, hang on to

what we've got

You say your gonna go and call
it quits

Gonna chuck it all and break our
love to bits

Break it up, I wish you never
said it

Oh no we'll both regret it

That little chip of diamond on your
hand

Ain't a fortune baby but you know
it stands

For the love, a love you try and
buy it

We just can't leave behind it

Baby, baby, baby, babe—Let's

hang on to what we've got

Don't let go girl we've got a lot

Got a lot of love between us

Hang on hang on hang on to

what we've got

There isn't anything I wouldn't do
I'd pay any price to get in good
with you

Give me a second turn

Don't cool off while I'm burning

You've got me crying, dying at

your door

Don't shut me out

Let me in once more

Your arms I need to hold me

Your heart oh girl I told you

Baby, Baby, baby, babe—Let's

hang on to what we've got

Don't let go girl we've got a lot

Got a lot of love between us

Hang on hang on hang on to

what we've got

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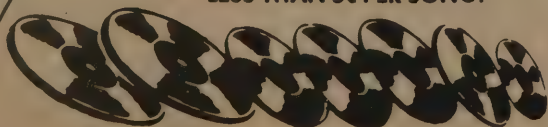
- | | | |
|-----------------------------------|--|---|
| 1. Eve Of Destruction | 21. I'm Henry The VIII, I Am | 41. You Were Made For Me |
| 2. It Ain't Me, Babe | 22. I Like It Like That | 42. Back In My Arms |
| 3. Summer Nights | 23. Easy Question | 43. Crying In The Chapel |
| 4. We Gotta Get Out Of This Place | 24. Satisfaction | 44. Engine Engine No. 9 |
| 5. Houston | 25. Cara Mia | 45. L-O-N-E-L-Y |
| 6. The In Crowd | 26. Seventh Son | 46. Help Me Rhonda |
| 7. I Know A Place | 27. The Name Game | 47. I Feel Fine |
| 8. I'm Telling You Now | 28. Tell Her No | 48. Come See About Me |
| 9. Girl Don't Come | 29. All Day And All of the Night | 49. Dear Heart |
| 10. Do You Wanna Dance | 30. This Diamond Ring | 50. The Wedding |
| 11. Long Lonely Nights | 31. My Girl | 51. Sha La La |
| 12. Stranger In Town | 32. The Jolly Green Giant | 52. Amen |
| 13. She Loves You | 33. Do You Love Me | 53. Dang Me |
| 14. Stay | 34. Once Upon A Time | 54. The Little Old Lady (From Pasadena) |
| 15. We Love You Beatles | 35. Three Window Coupe | 55. Under The Boardwalk |
| 16. Please Please Me | 36. Chapel Of Love | 56. Rag Doll |
| 17. Hello, Dolly | 37. Baby Love | 57. Wishin' And Hopin' |
| 18. The Shoop Shoop Song | 38. Leader Of The Pack | 58. Nobody I Know |
| 19. Romeo And Juliet | 39. Is It True | 59. You Really Got Me |
| 20. Love Me With All Your Heart | 40. The Door Is Still Open To My Heart | 60. I Don't Want To See You Again |



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•YOU'VE GOT TO HIDE YOUR LOVE AWAY

(As recorded by the Beatles/Capitol)
PAUL MCCARTNEY
JOHN LENNON
Here I stand with head in hand
Turn my face to the wall
If she's gone I can't go on feeling
two foot small

Everywhere people stare each and ev'ry day
I can see them laugh at me
And I hear them say
Hey you've got to hide your love away
Hey you've got to hide your love away

How can I even try
I can never win
Hearing them, seeing them
In the state I'm in

How could she say to me
Love will find a way
Gather 'round all you clowns
Let me hear you say
Hey you've got to hide your love away
Hey you've got to hide your love away.

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•THE SINS OF A FAMILY

(As recorded by P.F. Sloan/Dunhill)
P. F. SLOAN
She had a bad childhood when she was very young
So don't judge her too badly
She had a schizophrenic mother who worked in the gutter
Would have sold herself to the devil gladly
What a sad environment in a bug-ridden tenement
And when they can't pay the rent
It's 'cause their father was out getting sicker
Oh, the stone's been cast
And blood's thicker than water
And the sins of a family fall on the daughter.
And the sins of a family fall on the daughter

At the age of 16 she had been around more than any girl over 30
And the high I.Q.'s who condemned her knew
She was a product of poor heredity
It's a fictitious fact when you fall on your back
You can back track failure with inspection without exception
And the sins of a family fall on the daughter
And the sins of a family fall on the daughter.

The devil is open to all of us
Heaven selects a precious few
It takes an inside pull to get Gabriel to make an angel out of you
One can't live a lie and expect to die with your soul in paradise
You gotta pay the price like you oughta
Blood's thicker than water
And the sins of a family fall on the daughter
And the sins of a family fall on the daughter.
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•EVERYBODY LOVES A CLOWN

(As recorded by Gary Lewis & The Playboys/Liberty)
THOMAS LESSLIE
LEON RUSSELL
GARY LEWIS
Everybody loves a clown
So why don't you
Everybody laughs at the things I say and do

They all laugh when they see me coming
But you don't laugh, you just go home runnin'
Everybody loves a clown so why can't you
A clown has feelings too.

I joke around at a party when you are there
But you don't laugh, you don't look, you just don't care

If you wonder why this clown is crying
Look a little closer inside I'm dyin'
It's not easy to be in love when you're a clown like me.

I don't know how to say that I love you
'Cause you would smile and say tell a joke or two

Yes I'm a clown but I don't want to be
Why can't you see the other side of me.
Guess I'll be the guy that plays the part of a clown with a broken heart
Dreamin' of your love and not knowin' where to start.

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•AIN'T THAT PECULIAR

(As recorded by Marvin Gaye/Tamla)
ROBINSON WHITE
Honey you do me wrong but still I'm crazy about you
Stay away too long and I can't do without you
Every chance you get you seem to hurt me more and more
But each hurt makes my love stronger than before
I know that flowers grow from rain
But how can love grow from pain
Ain't that peculiar
Peculiarity
Ain't that peculiar
Peculiar as can be.

You tell me lies that should be obvious to me
But I'm so much in love with you
Baby that I don't want to see
The things you do and say are designed to make me blue
It's a doggone shame my love for you make all your lies seem true
The truth makes love last longer
But your lies make my love stronger
Ain't that peculiar
Peculiar as can be
Ain't that peculiar
Peculiarity
I tried so much to stand it that I never lost control
Maybe baby you think these tears I cry are tears of joy.

A child can cry so much until you do everything they say
But unlike a child my tears don't help me to get my way
I know love can last for years
But how can love last through tears
Ain't that peculiar baby
Peculiarity
Peculiar as can be
I don't understand it baby
It's so strange sometimes.
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• A LOVER'S CONCERTO

(As recorded by The Toys/
DynoVoice)

SANDY LINZER

DENNY RANDELL

How gentle is the rain
That falls softly on the meadow
Birds high above in the trees
Serenade the flowers with their
melodies

See there beyond the hill
The bright color of the rainbow
Some magic from above
Made this day for us
Just to fall in love
You'll hold me in your arms
And say once again you love me
And if your love is true
Everything will be just as wonderful.

Now I belong to you
From this day until forever
Just love me tenderly
And I'll give you every part
of me

Don't ever make me cry
Through long lonely nights with-
out love
Be always true to me and I'll give
to you every part of me.

Someday we shall return to this
place upon the meadow
We'll walk out in the rain
Hear the birds above sing once
again

You'll hold me in your arms
And say once again you love me
And if your love is true
Everything will be just as wonderful.

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Music.

• ACTION

(As recorded by Freddie Cannon/
Warner Bros.)

STEVE VENET

TOMMY BOYCE

Oh baby come on,
Let me take you where the action is
Oh baby come on
Let me take you where the action is
Oh baby come on
Let me take you where the action is
It's so neat to meet your baby where
the action is action is
It's so neat to meet your baby where
the action is

In ev'ry little town across the U.S.A.
There's a spot where the people go
most every day.

Just leave all your problems and get
away

Come on down and listen to that
rocking band play.

Dance, dance, dance, when you hear
that beat,
Dance, dance, dance, get up off of
your seat.
Dance, dance, dance, let your back-
bone slip.

Let's go to the "Go-Go" on the Sunset
strip.

If all day long you've been waitin'
to dance,

Well all night long your gonna have
your chance.

So, don't sit at home just twiddling
your thumbs,

You can't resist the sound of the rock
and roll drums!

Dance, dance, dance, when you hear
that beat.

Dance, dance, dance, get up off of
your seat.

Dance, dance, dance, let your back-
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Let's go to the "Go-Go" on the Sunset
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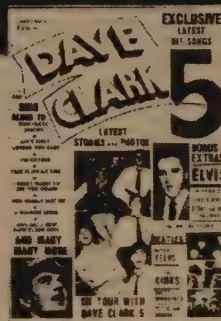
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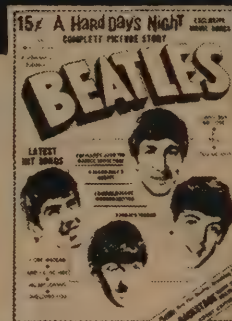
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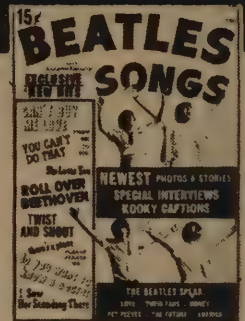
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•CARA-LIN

(As recorded by The Strangeloves/
Bang)

BOB FELDMAN

JERRY GOLDSTEIN

RICHARD GOTTEHRER

Pretty as a picture

Lordy what a mixture

You oughta see the shape she's in

What she ain't got, ain't never been

Cara-Lin, Cara-Lin, Cara-Lin,

Cara-Lin

When we go out walking

All the dogs start barking

She can make a left right

Man this chick is out of sight

Cara-Lin, Cara-Lin, Cara-Lin,

Cara-Lin

She don't just affect me

Man this chick upsets me

She got everything I need

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Cara-Lin, Cara-Lin, Cara-Lin,

Cara-Lin

C A R A - L I N

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C A R A - L I N

Cara-Lin.

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•WHERE HAVE ALL THE FLOWERS GONE

(As recorded by Johnny Rivers/
Imperial)

PETER SEEGER

Where have all the flowers gone long
time passing

Where have all the flowers gone long
time ago

Where have all the flowers gone

The girls have picked them everyone

Oh, when will you ever learn

Oh, when will you ever learn.

Where have all the young girls gone long
time passing

Where have all the young girls gone long
time ago

Where have all the young girls gone

They've taken husbands everyone

Oh, when will you ever learn

Oh, when will you ever learn.

Where have all the young men gone long
time passing

Where have all the young men gone long
time ago

Where have all the young men gone

They're all in uniform

Oh, when will you ever learn

Oh, when will you ever learn.

Where have all the soldiers gone long
time passing

Where have all the soldiers gone long
time ago

Where have all the soldiers gone

They've gone to graveyards everyone

Oh, when will they ever learn

Oh, when will they ever learn.

Where have all the graveyards gone long
time passing

Where have all the graveyards gone long
time ago

Where have all the graveyards gone

They're covered with flowers everyone

Oh, when will they ever learn

Oh, when will they ever learn.

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Inc.

•I KNEW YOU WHEN

(As recorded by Billy Joe Royal/
Columbia)

J. SOUTH

Yeah, yeah, yeah, yeah, yeah, yeah,

yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only a

girl all alone without love

I knew you when, I knew you when

you were sad and all alone.

You didn't have anyone that you

could call your own

I knew you when your heart belonged

to only me

But that was many tears ago now

your love is just a memory.

Yeah, yeah, yeah, yeah, yeah, yeah,

yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only a

girl all alone without love

I knew you when we used to have a

lot of fun

But someone new could offer more

Now I'm the lonely one.

I knew you when you were just a

scared little girl

I used to be your only love before

you came up in the world

Yeah, yeah, yeah, yeah, yeah, yeah,

yeah, yeah, yeah

I knew you when you were lonely

I knew you when you were only a

girl all alone without love.

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Music Co., Inc.

•BUT YOU'RE MINE

(As recorded by Sonny and Cher/
Atco)

SONNY BONO

When people say you're not my kind

And that your clothes are out of line

And that your hair isn't combed all

the time

You're not real pretty, but you're

mine.

We've a great big old society

That won't make room for folks

like you and me

But I got some real sad news for

them, my friend

They're on the outside lookin' in

We got a great thing goin'

And it's gonna keep right on growin'

And I hope that soon they'll see

the light

But until that time, dear

They'll have to close their mind

'Cause it ain't us that's gonna lose this

fight

So when we're walking

I don't care, when all those people stop

and stare

If they look in your eyes

They'd see you're not real pretty

But you belong to me

Hey hey hey now, hey hey hey now

When you're lovin' me, baby

And when I hold you, baby

When you kiss me, baby

I know you love me, baby

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